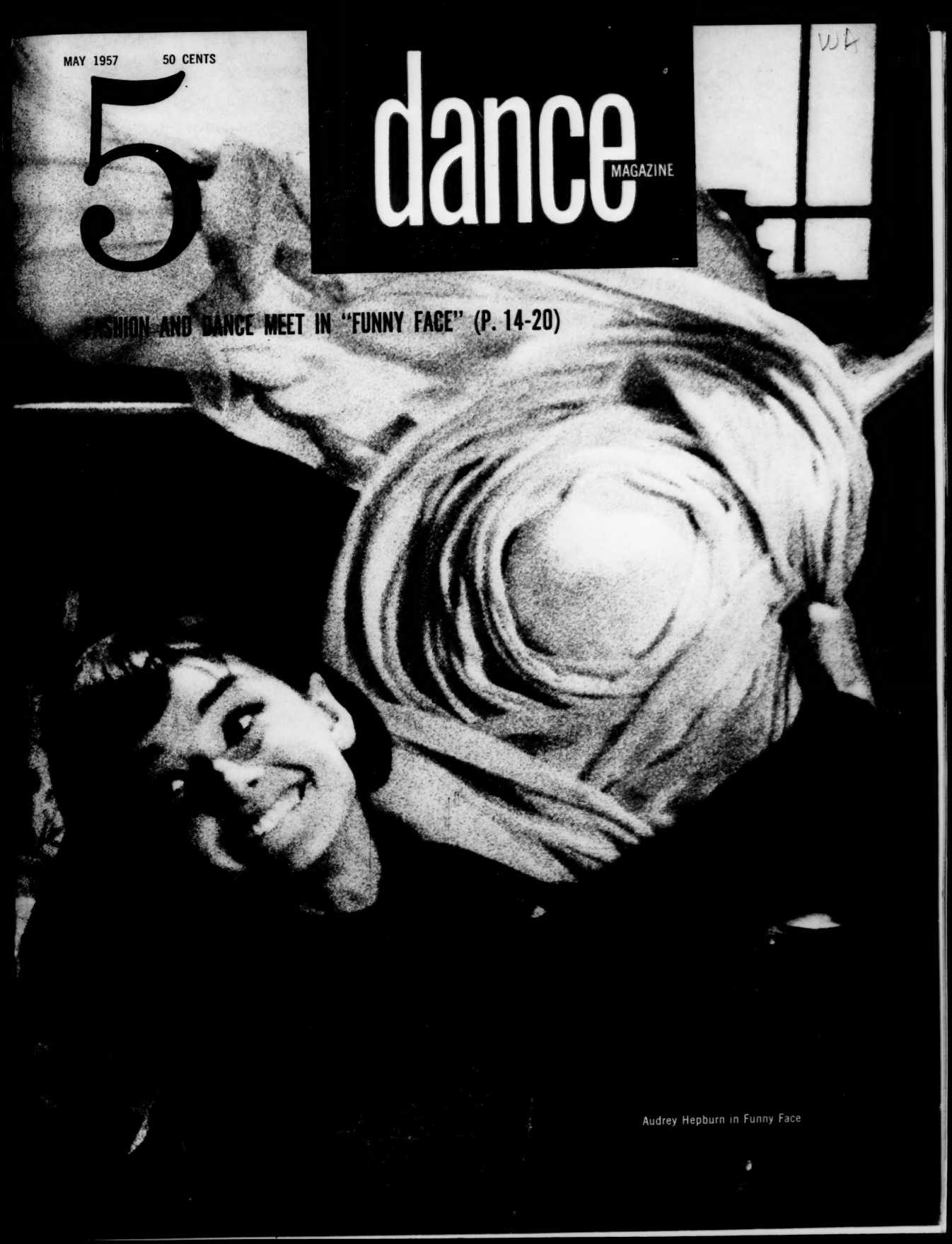
MAY 1957 50 CENTS

5 dance MAGAZINE

FASHION AND DANCE MEET IN "FUNNY FACE" (P. 14-20)



Audrey Hepburn in Funny Face

NO. 8 IN A SERIES

"YOUR TEACHER IS PART OF YOU..."

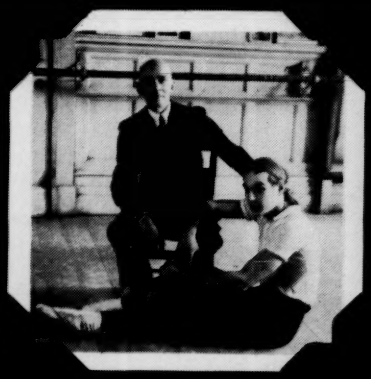
"Now, I must pass on my knowledge"

Andrée Eglevsky

I consider myself very fortunate to have studied with the greatest teachers of the Russian Imperial Ballet. Starting with Mme. Nevelska in Nice, I continued with Kchessinska, Egorova and Volinine in Paris, and Nicholas Legat in London. From Volinine I learned the manner of the Moscow Bolshoi Theatre School, and from Nicholas Legat the more disciplined method of the St. Petersburg or Maryinsky School.

Later, I had an opportunity to work with Michel Fokine; and my association with choreographers Massine, Nijinska and Balanchine was always inspiring.

Now, I feel that it is my privilege and duty to pass on my knowledge of the dance and dance tradition to a new generation.



On my teens – while studying with that great exponent of the Russian Ballet, Nicholas Legat, in London

Here I danced with Alicia Markova in "The Nutcracker"

On tour in America and eight European countries – in "Scotch Symphony" with Maria Tallchief

Capezio, too, is a tradition with me. I've worn nothing else for years . . . I do not own a single dance shoe that is not made by Capezio.

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NEWS of Dance and Dancers

FESTIVAL OF NEW BALLETS

The **American Ballet Theatre's** 4 Mon. eves., May 6, 13, 20 & 27, at the Phoenix Theatre in NYC, are billed as a "Festival of New Ballets." The series, sponsored by the **Ballet Theatre Foundation,** will offer 15 new works (or works new to this country) by 14 choreographers—a larger number than when the co. began its career in 1940 (there were then 11).

Best of these ballets will be chosen for the repertory of Amer. Ballet Theatre, and then fully mounted. The May 6 & 27 programs feature the full professional co. Admission to these is by contribution to the Ballet Theatre Foundation (1790 B'way, PL 7-7035). The May 13 & 20 Ballet Theatre Workshop programs, for which tickets will be on general sale, will present outside co.'s. students of the **Ballet Theatre School,** plus some stars borrowed from the professional co.

Press-time schedule—May 6: "Festa" **(Erik Bruhn);** "Journey" **(Kenneth MacMillan);** "Annabel Lee" **(George Skibine);** "Blood Wedding" **(Alfred Rodrigues).** May 13: "The Encounter" **(Fernand Nault);** "This Property Is Condemned" **(Donald Saddler);** "The Maids" **(Herbert Ross);** "Le Grand Spectacle" **(Anna Sokolow);** May 20: Untitled Work **(Robert Joffrey);** "La Muerta Enamorada" **(Enrique Martinez);** Pas de Trois **(Valentina Pereyaslavec);** "Seven Faces of Love" **(John Butler),** May 27: "Paean" **(Herbert Ross);** "Sebastian" **(Agnes de Mille);** "The Careless Burghers" **(Job Sanders).**

BROADWAY BULLETINS

It appears likely that **Kenneth MacMillan's** "Prince of the Pagodas" and "Noctambules," **Frederick Ashton's** "Birthday Offering" and the new production of "Petrushka" will be among the works being brought here by the **Royal British Ballet,** which opens at the Metropolitan Opera in Sept. (For review of "Petrushka," see LONDON DATELINES.)

Martha Graham & Co. are in rehearsal for a 1-week B'way repertory season. Plans call for a May 21 opening, if a suitable theatre can be obtained. There is a possibility of a new work, for which Carlos Surinach has written a special score.

DANILOVA & FRANKLIN TO JAPAN

Alexandra Danilova, Frederic Franklin, Sonia Tyven and **Robert Lindgren** begin a month's rehearsals with the **Tachibana Ballet** in Japan on Aug. 1, prior to a 5-week season in Tokyo, Osaka and Nagoya. The quartet, which this past season toured So. Africa, will be seen in their concert repertoire and will also appear with the Tachibana group in "Paquita," 2 acts of "Coppelia" and the last act of "Raymonda." Mme. Danilova and Mr. Franklin are staging these ballets for the Japanese co.

ROYAL DANISH SOLOISTS IN U. S.

Inge Sand, Ruth Andersen, Kirsten Ralov, Kirsten Petersen, Fredbjorn Bjornson, Stanley, Williams, Verner Andersen and **Ole Fatum** have been chosen as the soloists of the **Royal Danish Ballet** who will tour the US this summer. From June 29 through Aug. 10 they are due to appear at B'klyn College, the Phila. Robin Hood Dell, the Empire State Festival at Ellenville, NY, the Jacob's Pillow Dance Festival, Red Rocks in Denver, the Hollywood Bowl, Lakeside, O., Cleveland, and Ravinia Park, Ill. Columbia Artists Mgt. booked the tour.

SHAWN SCOUTS EUROPE

Ted Shawn is due back in NYC on May 3, following a fast 3-week trip to Scotland, England and Denmark to sign artists for the 25th anniversary season of his **Jacob's Pillow Dance Festival** at Lee, Mass. (July 1-Aug. 31). The already impressive roster includes **Tallchief & Eglevsky, Tom Two Arrows, Bruce McClure,** the **Mary Anthony Dance Theatre,** 8 Soloists of the **Royal Danish Ballet, Iva Kitchell, Jean-Leon Destine & Co.;** the **Nat'l. Ballet of Canada, Carola Goya & Matteo, Barton Mumaw, Myra Kinch & Co.** (which will include another series of perfs. of "Sundered Majesty," with Shawn as King Lear), the **Miami Civic Ballet, Antonio Morales, Carlos Antonio Fernandez** and, last but not least—**Ruth St. Denis.** Faculty for the Jacob's Pillow school includes **Margaret Craske, Alfredo Corvino, Myra Kinch, Manuel Galea, Isa Partsch, Tom Two Arrows, Bruce McClure, Josefina Garcia, Carola Goya & Matteo, Ann Hutchinson, John Christian, Carol Lynn** and Mr. Shawn.

MARKOVA VISITS MANHATTAN

Alicia Markova flew from London to NYC Apr. 15 for a 10-day visit. She told us that, following her guest appearances in May and June with the **Royal Ballet** at Covent Garden (in "Giselle," "Les Sylphides" and "The Sleeping Beauty" Act III) she goes to Italy. At the Genoa-Nervi Festival, on July 19 & 20, she dances "The Dying Swan" and **Anton Dolin's** "Pas de Quatre" (with **Yvette Chauvire, Margrethe Schanne** and **Carla Fracci).** Dolin will stage his work for the Nervi programs.

INTERNATIONAL NOTES

The **de Cuevas Ballet** was due to resume its Cannes season with 3 late April perfs. before doing a 2-week tour of Italy. The co. is due to open in Paris in late May. New addition to the repertoire is a version of "Aurora's Wedding" by **Nicholas Beriosoff. Paul Grinwis** of Australia's **Borovansky Ballet** has joined the co. Alternating with **Nicholai Polajenko,** he will dance the lead (which he created in Australia) in **Lichine's** "Corrida." **Rosella Hightower** co-stars.

The Polish folklore troupe, **Mazowsze,** will tour No. America next season under the Hurok banner . . . **Niels Bjorn Larsen** is restaging an old Bournonville ballet, "Kermesse in Brugge," for the festival of the **Royal Danish Ballet** in Copenhagen this month . . . Choreographer **Heinz Rosen,** following the Metropolitan Opera premiere of his "La Dame a la Licorne" by the **Ballet Russe,** was due to depart for Paris to stage the work for the **Paris Opera Ballet** . . . **Oleg Briansky** flew to London Apr. 17 for an Apr. 28 TV appearance with **Beryl Grey.** The pair will fly May 2 to Buenos Aires for a 10-week So. American tour.

Anna Sokolow teaches a summer course June 5-20 in Stockholm, prior to going to San Diego in July to stage "The Calif. Story" pageant . . . The "Initiation" and

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(continued from page 3)

"Fertility" sections of **Katherine Dunham's** "Rites de Passage" were banned in Auckland, New Zealand, where she has recently been appearing . . . For several months **Rebecca Harris** has been doing research on ethnic dance forms in the South Seas . . . On the island of Jamaica, **Eyrick Darby** is winner of the 1st Gov't. Award in Dance, given to him for his work, "The Gambler."

PERSONALS

Karen Conrad and **Pittman Corry,** directors of the **Southern Ballet** of Atlanta, became parents of their 4th child, Carl Steven, born Mar. 31 . . . **Matt Mattox,** lead dancer in the B'way revival of "Brigadoon," married dancer **Jean Caples,** Apr. 15 in NYC.

Anker Orskov, who was to have been one of the 8 Soloists of the **Royal Danish Ballet** to tour the US this summer, died last month in Copenhagen at the age of 29 (see News From Denmark).

In recognition of the many years of service to dancers by **Eudokia Miranowa,** wardrobe mistress of the NYC Ballet, who died on Jan. 18, a group associated with her in the days of the **Pavley-Oukrainsky Ballet** has organized a Miranowa memorial fund, to be contributed to the NYC Ballet. Cooperating with **Lisan Kay** in the project are **Adolf Schmid, Edris Millar, Helene Samuels, Angela Campana, Charlotte Schuchardt, Margaret O'Brien, Lodena Edgcumbe, Jean Paige, Bentley Stone, Gloria Day** and **Margaret Loeffler.**

AROUND NEW YORK

Andre Eglevsky and **Melissa Hayden** were due to fly back to NYC during the Chicago engagement of the **NYC Ballet** to appear at the NY Newspaper Guild's Page One Ball . . . **Alicia Alonso** was speaker at a special meeting Apr. 18 of the **NY Ballet Club** . . . **Geoffrey Holder** is directing and starring in a Calypso Festival, which began a 10-day run Apr. 19 at Loew's Metropolitan in B'klyn, then goes to Washington and Phila. Special guest performer is **Boscoe Holder,** Geoffrey's brother, who came from London for the engagement. **Donald McKayle** is asst. choreographer and one of the soloists in the large group.

Scoogie and Leo Ryers, Calypso dancing pair who have been appearing at Le Cupidon, have developed a sideline. Because of many requests to buy Calpyso steel drums, the pair have begun production of the musical "pans" in their B'klyn home. However, empty oil drums are hard to find in NYC.

CHANGE OF ADDRESS

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Judges for the 55th annual Greek Games at Barnard Coll. Apr. 6 included **Louis Horst,** for music, and **Theodora Wiesner, Mrs. Dawn L. Horowitz** and **Nona Schurman,** for choreography . . . 2 young delegates to the recent NY Herald Tribune High School Forum performed native dances on the programs at the Waldorf-Astoria. They were **Chotima Danitanan,** 16, of Indonesia, and **Yomiko Morii,** 17, of Japan . . . **Helene Trives, Kari van Oordt** and **Sabina Nordoff** were featured in a Eurythmy Recital Mar. 27 at the Barbizon-Plaza Theatre . . . The **Dance Teachers Guild** is circulating petitions to magazines newspapers, TV and radio stations, urging addition of dance reviewers to their staffs and wider recognition and better coverage of dance events . . . Newly elected officers of the **Duncan Dance Guild** are **Julia Levein,** Chairman; **Dorothy McDermid,** Sec'y-Treas., and **Susan Braun,** Publicity Dir.

TELEVISION TOPICS

Peter Gennaro's choreographer for "Mr. Broadway," the musical comedy portrait of song-and-dance man George M. Cohan (to be portrayed by Mickey Rooney), due on NBC-TV May 11 . . . During his recent NYC visit **Fred Astaire** appeared on the NBC "Home" Show and the Ed Sullivan Show . . . **Gene Kelly** was emcee-host for NBC's "Salute to Baseball" colorcast on Apr. 15 . . . **Robert Joffrey** was chosen as choreographer for 2 NBC productions: "A Man's Game," a baseball musical with Nanette Fabray and **Gene Nelson,** in which 18 dancers were cast, on Apr. 23—and "La Traviata," on Apr. 21, in which **Eda Lioy** and **Jonathan Watts** were featured dancers . . . **Jacques d'Amboise** and **Allegra Kent** were due to guest performers on the Arthur Murray Show Apr. 23 . . . **Paul Godkin** was choreographer of "Yeoman of the Guard" Apr. 10 over NBC . . . **Mary Anthony** choreographed another "Lamp Unto My Feet" CBS-TV program Apr. 21. Miss Anthony and **Jane Dudley** danced leads in a Greek miracle play . . . **Pearl Lang & Co.** appear June 2 in ABC-TV's "Frontiers of Faith" in a shortened version of Miss Lang's "Rites."

EAR TO THE GROUND

Out in Hollywood, **Francesco Varcasia,** as a result of the article in last month's DANCE Magazine about his candidacy for the lead in the Nijinsky bio film, has already received considerable fan mail . . . Fans of Hit Parade Dancer **Ruth Lawrence** are advised that there is a Ruth Lawrence Fan Club. Rosemary McAndrews, 92 Jewett Ave., Jersey City, N.J., is Pres. . . . **Paul Szilard** is now personal rep. for **Erik Bruhn** . . . DANCE Magazine's **Ann Barzel,** Dance Critic of the Chicago American, has been added to the Dance Advisory Panel of ANTA's Int'l. Exchange Program.

Report in the Jan. issue that **Brendon Fitzgerald** was guest teaching in Tucson, Ariz., was out-of-date. Mr. Fitzgerald, since he left Tucson has acted as administrator of the **Ballet Theatre School** in Okla. City and taught classes for **Ballet Concierto** in Mexco City . . .

Pearl Lang & Co. will premiere a new work, to be performed along with "Rites," at the Brandeis U. Arts Festival, Waltham, Mass., on June 3.

CAPEZIO LICENSEE IN BRAZIL

Capezio, Inc., granted its 1st foreign license to manufacture and market their dance footwear designs to **Raisa Guimaraes Cia., Ltd.,** of Brazil, who also operate "Ballerina" shops in Rio de Janeiro and Sao Paulo. The firm agreed to refrain from manufacturing children's toe shoes under the size of 12, according to the recommendation of dance teaching authorities. (Remember the opening blast, **Carolyn Parks'** "TOE SHOES WHEN?"—DANCE Magazine, Aug. & Sept., 1952.)

DANCE SCENE USA

The Ballet Ball, a benefit for the **Los Angeles Ballet Concerto** (formerly **Michel Panaieff** Ballet Concerto) is being held May 18 at Syrian Hall in L.A. An impressive list of dancers and movie stars are on the list of of hostesses. On July 19 & 20, Mr. Panaieff's co. will again appear at the Starlight Bowl in Burbank, with a new production of "Swan Lake" featured . . . Next attraction of the **Ethnic Dance Theatre** of L.A., on May 18 at the Wilshire-Ebell Theatre, will be a program by pantomimist **Bartron,** billed as "America's Answer to Marcel Marceau."

Menotti's "The Unicorn, the Gorgon and the Manticore" was scheduled for perfs. Apr. 23 & 24 at the Lissner Aud. in Washington, DC, and on May 4 in Boston, under auspices of Boston U. College of Music. Choreographer **John Butler** has cast **Gemze de Lappe, Buzz Miller, Katherine Litz, Ray Harrison, John Foster, Edith Udane, Talley Beatty, John Renn, Diana Banks** and **Bertram Ross** for both engagements . . . This summer Butler is to choreograph the production of Carl Orff's "Carmina Burana" at the Empire State Festival, Ellenville, NY. Stokowski will conduct.

DANCE Magazine, published monthly by DANCE Magazine, 231 W. 58th St., New York 19, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office New York, N. Y., under the act of March 3, 1879. **Copyright, 1957, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission.** **Printed in U. S. A. Subscription prices: United States and possessions, and Canada, 1 year $5.00, two years $9.00; Pan-American, 1 year $6.00, two years $11.00; other foreign, 1 year $6.00, two years $11.00. Single Copies at 50 cents.**

Pittman Corry is choreographer for the 4th summer season of the Atlanta Municipal Theatre. 6 musicals are scheduled . . . **Myra Kinch** choreographs the new Paul Green pageant-drama, "The Founders," which marks the 350th anniversary of the founding of Jamestown, Va. It opens May 13 in Williamsburg. She is also again choreographer for "The Common Glory" in Williamsburg. During July and Aug. she heads the modern dance dept. at **Jacob's Pillow,** where she will also perform with her co. . . . **Jeff Duncan** is choreographer for the 12-week summer season of the Melody Circus in Detroit.

The new **Amer. Dance Theatre Co.** of Bridgeport, Conn,. gave its debut perf. Apr. 6 at the Amer. Shakespeare Festival Theatre, Stratford, Conn. Soloists were **Patricia Greer, Mary Redgate, Zita Carrano, Lee Murray, Bill Norden, Bob Anthony** and **Gerald Jacwith,** the co's director.

The **Creative Repertory Co.** of Oceanside, NY, of which **Betty Rowen** is Prod. Mgr., has been organized to present programs for children on Long Island. Its 1st perfs. were April 22, 23 & 24 in Rockville Centre. A dance-drama, "The Witch Who Wasn't Wicked," was the 1st work by the co., which has evolved out of drama and dance classes taught by **Edith Weber** and **Judy Feuerman** . . . 1st project of the recently organized **Ballet Assn. of New England** will be a full-length production of "Swan Lake," with pupils from the **Simon Semenoff - Jeannette Lauret School** in Stamford, Conn., and other ballet studios in the area. **Andre Eglevsky** and **Patricia Wilde** will be guest stars in the perf. May 25 in the Stamford H.S.

The Terpsichoreans, Dance Chapter of the Ill. Federation of Music Clubs, now in their 4th season, presented in April a 2-act "Sleeping Beauty" and 2 works by the group's counselor, **Frieda Cogswell. Maren Knudson, Carolyn Miley, Mary Rezek** and **Robert White** were leading dancers in the benefit perf. at Maine Township H.S. . . . **Harriet Berg,** Asst. Dir. of the **Dance Workshop of Wayne State U.** in Detroit, was choreographer of "Ballet Suite," presented Mar. 29 at the Detroit Art Inst. as an event of "Poetry Week" . . . At the Int'l. Inst. in Detroit, a lecture, exhibit and demonstration were held on Apr. 7 to honor **Mary Wigman's** 70th birthday. Organizer was Dr. Ernst Scheyer, of Wayne U., a Dresden colleague of Wigman's in the Thirties . . . **Leila Crabtree,** formerly of Ballet Russe, is choreographer for the New Jersey State Opera Co.

Dancer-choreographer **Vergiu Cornea,** formerly of the Hamburg State Opera and the Comic Opera in Berlin, is now teaching in Ithaca, NY. He gives his 1st perfs. in America May 15, 17 & 18 in a series sponsored by the Ithaca Civic Opera Group . . . **Robert D. Moulton** and his group, the **Minnesota Dance Players,** gave a children's program Apr. 26 & 27 in Winnipeg . . . Because of the success of a Mar. 21 telecast, **Giovanni Giglio** and **Henriette Hansen,** choreographers of the **Theatre Dance Players** in Seattle, have been asked by the U. of Wash. to produce 4 more "Story Shop" TV shows.

FOR "NYC CALENDAR OF EVENTS" AND "ON TOUR," SEE PAGE 47

OFF-BROADWAY EVENTS

Annual dance concert by students of the **H.S. of Performing Arts** will be May 31 & June 1 (eves.) and June 2 (mat.) at Hunter Coll. Playhouse. Program includes an excerpt from **Hanya Holm's** dances for "Kiss Me Kate," staged by **Els Grelinger** from the Labanotation score; "Sleeping Beauty" excerpts, staged by **Nina Popova; Bella Malinka's** staging of the Pas de Neuf from "Swan Lake," as choreographed by **Balanchine;** and ballets and modern works by faculty members **Harry Asmus, Nancy Lang, Lillian Moore, Norman Walker** and **David Wood** . . . Presstime line-up of ballets and choreographers for the **NY Ballet Club's Choreographers' Night** May 19 at the H.S. of Fashion Industries: "Dilemma," **Ilona Aron;** "4x6," **Benjamin Harkarvy;** "Folk Impressions," **Louis Johnson;** "Pas de Trois," **David Rosen;** "Tales from Mother Goose," **David Vaughan;** "Mobile," **Molly Vick.**

Audrey G. Bookspan, Bill Hug, Melisa Nicolaides, Diane and Durevol Quitzow and **Debbie Zall** are choreographers of the **Contemporary Dance Productions** concert May 11 at the 92nd St. Y . . . 3 fairytale ballets, choreographed by **Iris Merrick,** make up the NYC debut program May 12 at the 92nd Y by the **Westchester Ballet Co.** . . . **Frances Alenikoff** will choreograph and dance the role of the Princess in Stravinsky's "L'Histoire du Soldat" May 25 at the 92nd St. Y. **Alvin Epstein** is featured as the Devil.

REGIONAL COMPANIES

A report on the 2nd **Southeastern Ballet Festival,** being held in Miami May 3-5, will appear in the July issue . . . **Mrs. Dennis H. Long** and **Willam Habich** have been re-elected Chairman of the Board and Pres., respectively, of the **Louisville Dance Council.** This spring the **Louisville Ballet Co.,** sponsored by the Council, has been performing with other Louisville orgns.—the Kentucky Opera Assn. and the Little Theatre . . . **Moscelyne Larkin, Roman Jasinsky** and **Michael Maule** were guest stars with the **Tulsa, Okla., Civic Ballet** on Mar. 29 . . .The **Seattle Repertory Ballet Co.** performs May 17 in Everett, Wash., May 24 in Portland, Ore., and May 25 & 29 in Seattle . . . The **Scranton, Pa., Ballet Guild** presented its 6th annual "Evening of Grand Ballet" Mar. 25. **Joan Eamon** and **Felix Smith** were guest artists in a program of "Giselle" and 3 works by Artistic Dir. **Alexi Ramov.**

"Sylphides" comes to "Cowtown": The **Amarillo, Tex., Civic Ballet,** directed by **Gene Galle,** made a hit wtih their March perf. in "Cowtown USA," as natives call Clayton, New Mexico. Their next appearance will be in the Branding Iron Theatre of West Texas State Teachers Coll. in Canyon. On June 4 they perform in the new outdoor theatre in Elmwood Park in Amarillo.

"Ballet Soiree," initial perf. of the new **Erie, Pa., Civic Ballet** will be held May 14. Choreography is by **Statia Sublette,** and members of the Erie Philharmonic will accompany . . . Another debut this season was made by the **Madison, Wisc., Civic Ballet Guild,** a 30-member group which is a cooperative effort of dance studios in Madison. Directors are **Peggy Baime, Kathryn Hubbard, Leo Kehl, Virginia Lee Kehl, Dorothy Smith, Claudia Schroeder** and **Diane Sperberg.**

The **Princeton, NJ, Ballet Society** is presenting its 5th annual production, "The Sleeping Beauty," on May 9 & 10 in the McCarter Theatre. Dir. **Audree Estey** has choreographed a new version for a cast of 170.

SCHOOLS AROUND NEW YORK

Annual program of the **Modern Dance Club of B'klyn College,** directed by **Theodora Wiesner,** will be held May 3 & 4 in the college's Gershwin Theatre . . .

The **School of Ballet Repertory** adds 3 teachers for this year's summer school, which begins July 8: **Olga Tavolga, Olga Ziceva** and **Nicholas Orloff.** They join regular faculty members **Thalia Mara, Arthur Mahoney** and **Hilda Butsova.** School will have a Student Div. and Teacher Training Courses . . . The Ballet Ensemble of the **Helen Butleroff School** made 8 appearances at the recent B'nai Brith Donor Luncheon series at the Waldorf-Astoria.

The Westchester Symph., conducted by Milton Forstat, has invited the **Steffi Nossen Dancers** to repeat "A Shakespeare Soliloquy," the ballet premiered last Oct. to launch the 20th anniversary year of the Nossen School, at its Young People's Matinee Concert May 4 in the White Plains, NY, H.S. Jess Meeker has orchestrated his score for the special perf. Immediately following, the school begins a series of 6 parent-sponsored recital concerts in Westchester county, with more than 1,000 students participating . . . While **Jon and Helene Gregory** are on leave of absence in Hollywood, **Buzz Miller** is teaching modern jazz at **Ballet Arts, James Starbuck** is currently giving advanced and professional classes there in Adagio . . . 2 new ballets, "Dreamland Express" and

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(continued from page 5)

"Exhibition of Degas Paintings," both choreographed by **Ruth Skaller,** will be featured in the June 9 perf. by the **Skaller allet Studio** of Flushing, NY.

SCHOOLS AROUND THE COUNTRY

"The Max and Beatrice Krone Scholarship Fund for Creative Teachers . . . in Elementary and Secondary Schools" provides ten 2-week summer scholarships at the **Idyllwild, Calif., School of Music and the Arts,** for educators, including dance and recreation teachers. For information, write: Scholarship Chairman, Idyllwild Arts Foundation, Idyllwild, Calif. . . . **Alan Howard** returns as guest teacher to the **Allegro School of Ballet** in Chicago. **Allen Miles** is teaching Dance Notation there, and special children's classes in Mime are being given . . . **Joseph Gifford** will again head the Modern Dance Dept. of the **Nat'l. Music Camp** at Interlochen, Mich. (June 25-Aug. 18). He will also be on the summer faculty of the U. of Mich. at Interlochen.

Sullins Coll., Bristol, Va., reports much success with its recent 1-week tour by 17 dance students, under direction of **Besa Sklarsky.** Program included sections of their Mardi Gras perf. and a Saint-Saens work. Group appeared in Nashville, Atlanta, Burlington, Ala., and Savannah, Tenn. . . . Las Vegas and Boulder City teacher **Margaret E. Ketchum** choreographed dances for last month's production of "Hansel and Gretel" by the Co-Opera of So. Nevada . . . The **Pittsburgh Playhouse School of the Theatre** is inaugurating a Dance Dept. **Frano Jelincic** and **Arlene Garver** have been appointed ballet teachers . . . The **Conservatory of Creative Dance** in Salt Lake City, directed by **Virginia Tanner,** is giving a summer course for teachers June 3-July 26 . . . The **Academy of Ballet Arts,** Elkhart, Ind., has organized a Jr. Ballet. 1st production for the group, choreographed by **Nadine Thornton,** will be "Hansel and Gretel."

"Pet of the Met" is the production for recital perfs. May 8-11 by the **Josephine and Hermene Schwarz School** in Dayton, O. School is offering a Dance and Related Arts course June 9-29 . . . **The Casper, Wyo., Acad. of Dance** is planning a Dance Camp June 9-16, with **Jose Martinez** as guest instructor . . . **Jack Stanly** goes to L.A. in late Aug. to teach at the convention of the **Assoc. Dancing Teachers of So. Calif.,** and for fall guest teaching in the studio of **Charlie Baker** . . . "A Mirror for Witches" and "The Cycle" were the dance productions on the Mar. 13-16 programs at Smith Coll., Northampton, Mass. Both were choreographed by Assoc. Prof. **Edith Burnett** . . . The **East York School of Ballet** in Toronto is completing its 6th year. Dir. is **Vera Keiss,** formerly soloist in opera ballet in her native Latvia.

CHICAGO NEWS

Walter Camryn announced a concert April 28 at the St. Alphonsus Theatre encompassing Americana numbers he has presented over the past 30 years. Scheduled were: "Hot Afternoons Have Been in Montana," "The Shooting of Dan McGrew," "Dr. Eli Duffy's Snakeroot," "Casey at the Bat," "Boston John the Shaker," "Swanee—a Pleasing Specialty" and "Ditties." **Patrick Cummings, Basil Cross** and a group are assisting.

Ballet mistress **Vida Brown** of the **NYC Ballet** held a reunion for the 50 youngsters in last spring's "Nutcracker." All who could squeeze into costumes were to participate in this year's 3-week season. There were several promotions—from parrot to Polichinelle, from Polichinelle to peppermint stick, etc. Later hundreds of hopeful little girls turned up for auditions for the few replacements. The try-outs showed widespread evidence of correct training.

Margaret H'Doubler and **Lucas Hoving** will be guest lecturers in the Summer Session (June 28-Aug. 24) of the Dance Div. of the U. of Wisc. at Madison.

Jewell Ann McLaurin scheduled "An Evening of Dance Expression" in Phillips Aud. April 25. Modern, folk and Afro-Cuban were the forms to be shown, with **Neville Black** and **Thessaly Beverly** among the guest dancers . . . The Blue Angel, pioneer in importing Calypso dancers, currently has **Lady Venita,** who dances with an abandon excusable in the very young. It might be wicked if it were not so patently naive. A more sedate and better trained trio are **Lady Earnestine, Sir Victor** and **Sir Anthony**—trained in Chicago and NY.

A large Chicago contingent planned to charter a bus to Wauwatosa, Wisc., for the final perf. of **Ruth Page's Chicago Opera Ballet,** but learned the evening was a sell-out. **George Skibine,** though not dancing, traveled with the troupe and rehearsed his short work, "Idylle," for presentation next season **Sonia Arova, Job Sanders** and **Kenneth Johnson** danced one trial perf. at the final engagement.

An interesting event has been the 1020 Art Center's one-man show of paintings by former Vienna Opera Ballet star **Tilly Losch.** Although she does not paint dancers, the figures in her paintings have the placement and lightness of dancers.

Ann Barzel

SAN FRANCISCO AREA NEWS

The vogue for popularizing dance, in quest of a wider audience, seems to be gaining ground. **Greco** did it, to large houses in S.F. and Oakland. **Ruth Page's Chicago Opera Ballet** emphasized drama and spectacle. Prepaid Berkeley audiences have been large—over 3,500 for each of 2 nights. Among the locals, **Dick Ford's** S.F. program was mixed serious, comic and popular-sentimental. The **Peters Wright Dance Theatre** announced frankly "S.F.'s 1st 'pops' concert of modern dance" for April 14.

First program of the newly formed **Ballet Players' Guild** in Oakland was serious, with 2 of the 3 numbers telling a story or enacting a drama. These were **Marc Wilde's** "Handful of Dust" and **Raoul Pause's** "Eye of Darkness," an Orpheus-Eurydice ballet. Curtain raiser was a peasant themes suite. Guild plans to include plays, musical perfs., etc., in its program, as **Contemporary Dancers of S.F.** is already doing. Meanwhile, it has presented **Lalli,** American exponent of East Indian dance, in lecture-demonstrations, and has announced **Vijaia and Kurt Jons** for 6 perfs. in late April and early May. Perfs. thus far have been at Raoul Pause's studio, which seats only 75. The initial

(continued on page 95)

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LOOKING AT TELEVISION

WITH ANN BARZEL

Choreography for R & H production of "Cinderella" CBS-TV, March 31, was by Jonathon Lucas.

Agnes de Mille's participation in the analysis of the Lizzie Borden murder trial on the *Omnibus* program of March 24 commanded the attention of the dance world. It was paradoxical that in discussing the "accused," lawyer Joseph Welch, dealing with the legal aspects of the case, was sweetly reasonable, mild, warm and humanely concerned; while choreographer de Mille, who had twisted the facts to make a compassionate ballet to wring one's heart, made statements that seemed lacking in the sympathy she had put into the dance work.

The televising of *Fall River Legend*, in somewhat abbreviated form, was the culmination of the program, its *raison d'être*. However, the preliminaries, particularly the dramatization of the trial, were so absorbing that the viewer was emotionally exhausted and the subject had somewhat palled before he got to the ballet. It was most interesting to note how in dance it was the inner Lizzie that could be spotlighted. And how different she was from the cold, detached Lizzie of the dramatization.

Nora Kaye and John Kriza gave their customary fine performances in the leading roles. Some of the tragedy of Ruth Ann Koesun's portrayal of the child Lizzie was lost in the abbreviation. It was wonderful to see again Diana Adams in the role of the mother. The after-murder scene she does with Miss Kaye is the most poignant in the ballet. Dimitri Romanoff and Lucia Chase came off very well, and the searching closeups revealed more to the onlookers than the long-distance views one gets in the theatre.

A new show with dancers made its debut on March 31 over CBS. Marge and Gower Champion were seen in the first of their bi-weekly programs. The show is a situation comedy and the situation is the life of a dance team and the fixes they get into and out of. The opening show had a real fix. Gower Champion had injured a foot in a traffic accident and was in a wheel chair. The script cleverly concerned itself with the "I won't dance" theme. Nevertheless, bits of dance were integrated into the action. Most of the actors are dancers and why should they walk around the set when they can dance? Jack Whiting, the most durable juvenile in the theatre, portrays Marge's father, an ex-vaudevillian, and naturally he blithely dances a soft-shoe as he intones the lyric allotted him. Dan Dailey tripped in for a complicating visit and drummer Buddy Rich danced around.

Ray Bolger's *Washington Square Show* is holding on to its high ratings, although if it is dance one is wanting there is a clutter of unvaried variety to live through. The program was televised in color on March 10, and that gave Bolger an excuse to fiddle with the color cameras and the cameramen to come up with some startling effects during the opening production number set to *Great Big Wonderful World*. Dancers were cut in half and the separated halves cavorted on different segments of screen. Some people got turned upside down. It was just the topsy-turvy atmosphere for Ray Bolger's kind of gamboling. Later Bolger did a solo dance as a recruit soldier doing a gun-drill—and that called for some smart tap-dancing. The Calypso finale was the right local color for the reds and greens which television produces so brightly.

It was interesting to see comedienne Dodie Goodman in one of the scenes, especially if one remembers her as a dancer in Ballet Theatre's first season.

The spectacular of the month was Rodgers and Hammerstein's *Cinderella*, a pleasant adult musical in lovely fairy-tale colors on CBS. For a story about a ball there really was not enough dancing —just a Gavotte and a Waltz with hints of period (what period?) arranged by Jonathan Lucas. There were several long danced sequences by Cinderella Julie Andrews and her Prince Jon Cypher. They were dancing at the above-mentioned ball, but fortunately they were singing, too, because the dancing was hardly stellar.

Remembering the cinematic *The Glass Slipper* in which Leslie Caron starred a couple of years ago, one wonders why it was necessary to spend the huge sums they brag about spending on the Rodgers and Hammerstein *Cinderella*.

The best individual dancing of the month was by Jacques D'Amboise on the March 14 *Shower of Stars*. In a cowboy setting he loped and bounded easily over a green prairie with some wonderful double *sauté de basques*. Later in the show he did a whimsical *pas de deux* with Sid Croft's ballerina puppet. Romantic it was, in long tutu and to Chopin's music. There were delightfully incongruous lifts.

There also was excellent dancing on the *Ed Sullivan Show* on March 17 when Harold Lang, Helen Wood and the ensemble from the *Ziegfeld Follies* danced a number from the show. The same number seen a few days later on the large stage of the Winter Garden seemed much less spacious than on the television screen. Lang is dancing very well, especially in the department of jumped turns. Miss Wood dances many of the same steps —a novelty in these days of lift-your-partner. Miss Woods is something of an anomaly. She has a fabulous virtuosity and polishes off the most difficult steps—unimpressively. It is not ease of execution, but a colorless movement quality.

Geoffrey Holder made two distinguished TV appearances in March. On the 13th he was the Calypso narrator on CBS's *The Bottle Imp*. Some days later he danced excitingly on the *Tonight Show*.

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SUMMER CALENDAR OF DANCE U. S. A.

(Although the information on these pages is comprehensive, and has been culled and checked with great care, we strongly recommend that specific dates and engagements be confirmed, since last-minute changes and arrangements are possible, particularly in the still flexible European schedules. Ed.)

FESTIVALS

American Dance Fest., Aug. 15-18, New London, Conn.

Colorado College, Aug. 2, Colo. Springs.

Jacob's Pillow Fest. July-Aug. (weekly change of program), Lee, Mass.

Perry-Mansfield Fest., Aug. 1-3 & 24, Steamboat Springs, Colo.

CONCERTS

American Ballet Theatre: June 9-11, Jamestown, Va.; Aug. 26-Sept. 7, Greek Theatre, Los Angeles.

Castle Hill Concerts: Aug. 16-18, Geoffrey Holder & Co., Ipswich, Mass.

Eight Royal Danish Ballet Dancers: July 1-3, Robin Hood Dell, Phila., Pa.; July 5-7, Ellenville, N.Y.; July 9-13, Jacob's Pillow, Lee, Mass.; July 17-19, Red Rocks, Denver; July 25-26, Hollywood Bowl; Aug. 2, Lakeside, O.; Aug. 3, Cleveland; Aug. 5-10, Ravinia Park, Chicago.

Fest. of the 7 Arts Concerts: July 1, Dance Drama Co. (Frankel & Ryder); July 2, National Ballet of Canada; July 3, Paul Draper; July 4, Joyce Dickens & Pat Corvino. Lake Tarleton Club, N.H.

Pearl Lang & Co.: July 16, Univ. of Colo., Boulder; July 22, Colo. State College, Greeley.

Lewisohn Stadium Concerts: July 18, Jose Greco & Co.; July 29, Ballet Russe de Monte Carlo. N.Y.C.

Tableaux Vivantes, Aug. 15-18, Ravinia Park, Chicago.

PAGEANTS

"The Founders," May 13-mid-Oct. (matinee); **"The Common Glory,"** June 26-Sept. 2 (eves) both play Tues.-Sun., Williamsburg, Va.

"The California Story," July 27- Aug. 16, San Diego.

NORMAL SCHOOLS AND CONVENTIONS

American Soc. of Teachers of Dancing, Conv. Aug. 4-9, Hotel Sheraton-Astor, N.Y.C.

Assoc. Dancing Teachers of So. Calif., Conv. Aug. 25-29, Hotel Statler, Los Angeles.

Cecchetti Council of America, Seminar, July 21-26, Park Shelton Hotel, Detroit.

Chicago Nat'l Assoc. of Dance Masters, Training Sch.; July 29-Aug. 9; Ballroom, Aug. 9-10; Conv., Aug. 10-15, Hotel Sherman, Chicago.

Dance Teachers Club of Boston., Conv. & Normal Sch., Aug. 26-29, Somerset Hotel, Boston.

DEA, Training Sch., July 8-18; Ballroom, July 19-20; Conv. July 21-26; Student Conv., July 22-26, Hotel Plaza, N.Y.C.

DMA, Conv. & Normal Sch., July 14-18, Galvez Hotel, Galveston, Texas; Normal Sch., July 29-Aug. 3; Ballroom, Aug. 3-4; Conv., Aug. 4-9, Sheraton Cadillac Hotel, Detroit.

Hinote, Conv., June 23-25. I.M.A. Auditorium, Flint, Mich.

Midwest Dance Assoc., Conv., July 9-13, Hotel Sherman, Chicago

NADAA, Conservatoires & Junior Seminars: July 5-11, Hotel Statler, Los Angeles; July 21-26, Hotel Statler, Dallas; July 29-Aug. 3, Hotel Bradford, Boston; Aug. 4-10 & 11-17, Hotel Roosevelt, N.Y.C.

Texas Assoc. Teachers of Dancing, Ballroom, June 22-23; Normal Sch., June 24-28, Baker Hotel, Dallas.

CAMPS AND SUMMER SCHOOLS

Albertine Dance Workshop: Ballet, Spanish, Hindu, July-Aug., Bar Harbor, Me.

Alma College: Dance & Twirling Clinic, June 24-29, Alma, Mich.

Colorado College: Modern, Composition, June 17-Aug. 9, Colo. Springs.

Univ. of Colorado: Modern, June 15-July 19, Boulder, Colo.

Connecticut College Sch. of the Dance: Modern, July 8-Aug. 18, New London.

(continued on page 68)

SUMMER CALENDAR OF DANCE
FOREIGN

(A complication arises out of the recent designation of both Sadler's Wells Companies as the Royal British Ballet. In England, the former Sadler's Wells Theatre Ballet is now called the Royal Ballet from Sadler's Wells (indicating the smaller theatre which houses it). The major company, the Sadler's Wells Ballet, is now the Royal Ballet from Covent Garden. It is to be hoped that less clumsy appellations will be evolved. For purposes of simplicity in the following Calendar, we shall say the Royal British Ballet when we mean the ex-Sadler's Wells Ballet, and the Royal British Ballet (ex-Theatre Ballet) to mean the ex-Sadler's Wells Theatre Ballet — Ed.)

FESTIVALS AND EVENTS

Austria

June 1-23. Music & Dance Fest. (Vienna State Opera Ballet). Vienna.

July 22, 29, Aug. 18. Vienna State Opera Ballet at the Bregenz Fest. Bregenz.

July 27-Aug. 31. Salzburg Fest. (Vienna State Opera Ballet).

Native folklore eves (folk dance) — nearly all towns & resorts (daily at Innsbruck and Tues.-Thurs. & Sat. in Salzburg).

Denmark

May 18-21 and 25-31. Royal Danish Ballet performances at the Danish Fest. of Music, Drama & Ballet. May 22, Special perfs. of Pantomime Th., Tivoli Gardens. Copenhagen.

Sept. 1. Royal Th. opera and ballet winter season opens.

France

May 6-June 2. Festival Ballet. Th. des Champs Elysées, Paris.

May 20-June 2. Bordeaux Int'l Music & Dance Festival.

June (Weds.-Thurs.)-July (3 times weekly). Paris Opera Ballet. Paris Opera House.

June 15-July 6. Lyons-Charbonnieres Fest. of Music, Theatre & Dance.

June 23-July 1. Vichy Fest. (de Cuevas Ballet).

July. Nantes-Reze Avant-garde Art Fest. (Maurice Bejart Co., German mime troupe).

July 11. Nights of Burgundy Fest. (Spanish Ballet). Dijon.

July 20-Aug. 4. Int'l Ballet Fest. (Schedule not set at press time). Aix-les-Bains.

July 27-29. Orange Fest. of Music, Drama & Dance.

FOLK DANCE:

July 12-16. Nice.

July 21. St. Jean-de-Luz.

July 25-28. Breton Dancers. Quimper.

July 28. Megeve.

Aug. 18. Breton Dancers. Concarneau.

Germany

May 9-June 2. Int'l Ballet, Opera & Concert Fest. (Berlin City Opera Ballet, Ballet des Etoiles de Paris). Schwetzingen.

May 4-June 2. Int'l May Fest. (May 12, Belgrade State Opera Ballet; May 29-30, Luisillo & his Spanish Dance Th.). Wiesbaden.

Begins end of May. Int'l Ballet Fest. (Royal British Ballet, Royal Danish Ballet, Yugoslav Nat'l Ballet, Paris Opera Ballet, Vienna State Opera Ballet, Harald Kreutzberg, Dore Hoyer). Cologne.

End of May-June. Franconian Festive Week (Bavarian State Opera Ballet). Bayreuth.

June-July. Castle Dance Plays. Marburg.

Mid-June-mid-Aug. Herrenhausen Park Fest. (Hanover Opera Ballet). Hanover.

July 13-27. Theatre, Concert & Ballet Fest. Siegen.

Sept. 22-Oct. 8. Berlin Int'l Cultural Weeks (schedule not set at press time). Berlin.

FOLK DANCE:

June 9, July 14, 28. Rothenburg.

July 31-Aug. 4. Muenster.

August. Homeland Week. Garmisch.

Aug. 18-25. Bingen.

Aug. 24-Sept. 1. Worms.

Great Britain:

Through June, also end of Aug. Royal British Ballet, Covent Garden, London.

July. Royal British Ballet (ex-Theatre Ballet). Sadler's Wells Theatre, London.

July 9 through Aug. Festival Ballet. Royal Festival Hall, London.

(continued on page 69)

CAMPS, TRAVEL, SUMMER STUDY

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IN THE MAILBOX

Dear Editor:

Many thanks to you and your staff for the beautiful spread you gave the Hit Parade Dancers in the March issue of DANCE Magazine. As choreographer I speak for all the dancers when I say we are extremely grateful to all of you. The entire feature was handled with such kindness and interest that I feel I must write and express my feelings. . .

Ernest Flatt, NYC

Dear Editor:

Last September I was a student at the Allegro School of Ballet in Chicago. I knew nothing about polio or its symptoms, and that was then the least of my worries . . . Consequently my career as a dancer has been temporarily halted, as I am now substantially paralyzed from the waist down.

I cannot emphasize too strongly the importance to dance students, especially those studying away from home, of taking care of their health. I was recently in Indianapolis for treatment, and was shocked to learn that the majority of ballet students at Jordan College had not taken the Salk vaccine shots. I suspect this is a fairly general condition. I had not taken the Salk shots either, and I regret it every day, even though I am slowly improving. . .

On behalf of my fellow students, I thank DANCE Magazine and Dr. Lawton for the helpful information in his Jan. and March articles. Let us hope his warnings will be heeded.

George Roeger
South Bend, Ind.

Dear Editor:

I am enclosing my check for the renewal of my subscription to DANCE. But I did want to include a note to tell you how much I appreciate the list of touring companies and where they are performing during the month. Often I can get to a nearby town to see a company that isn't to be in Greensboro. . . .

Julia F. Bynum
Greensboro, N.C.

Dear Editor:

I would like to express my gratitude for your wonderful efforts put forth in DANCE Magazine. As a teacher, I can appreciate the service you do. An education on the dance could be attained by anyone who reads this magazine monthly.

Teta Smart
Whittier, Cal.

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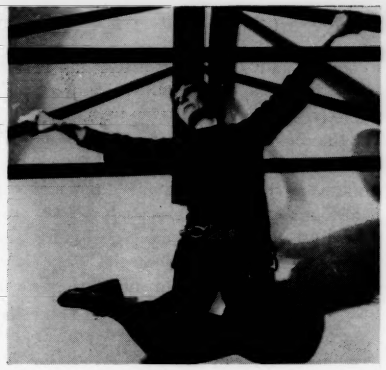
REVIEWS

BY DORIS HERING

The Child and the Apparitions
Juilliard Concert Hall
March 22, 1957

Strictly speaking, we should confine ourself to Doris Humphrey's three dances for Ravel's lyric fantasy, *The Child and the Apparitions.* But the dances were so smoothly woven into the over-all movement texture that our praises must be divided between Miss Humphrey for her job of integration and Frederick Cohen and Elsa Kahl for providing her with an inventive and rhythmed stage context.

This was not an opera of stationary singers and stolid chorus. It was a child's fantasy world brought to life in all its mercurial wonder. Armchairs, a Grandfather Clock, a Teapot and Cup, a Cinder, a pair of lovelorn cats, all seemed to dance as well as sing.



The torment of St. Joan before going to the stake is portrayed by Florita Raup. The work, "After Shaw," was staged by Dale Edward Fern for Miss Raup's March 24 concert.

China Shepherds and Shepherdesses glided through a dainty court dance. And in a garden scene decorated with glittering human foliage, a Dragonfly (exquisitely danced by Joyce Trisler) poised in breathless arabesques, while a group of crouching frogs balanced from side to side and flirted robustly. There was also a wonderful singing frog (Robert Grant) who hopped higher than the most energetic dancer.

The dances never arrested the dramatic line. Rather were they natural outcroppings, moments when the stage gesture increased its intensity to become dance.

The Child and the Apparitions shared the bill with Puccini's one-act opera, *Gianni Schicchi,* which, although it contained no formal dance, was rich in physical resources. It proved quite conclusively that singers can use their bodies expressively and still produce untrammeled sound.

Singers and dancers were members of the Juilliard Opera Theatre, Dance Theatre, and Introduction to Opera Theatre Class.

Jean Erdman and Dance Company
Brooklyn Academy of Music
March 23, 1957

Looking back over Jean Erdman's concert career, one finds that she has usually been most successful at dances that create an atmosphere and do not rely on narrational content. Thus, in the past, her *Daughters of the Lonesome Isle* and *Creature on a Journey* were outstanding. And on her current concert, *Duet for Flute and*

(over)

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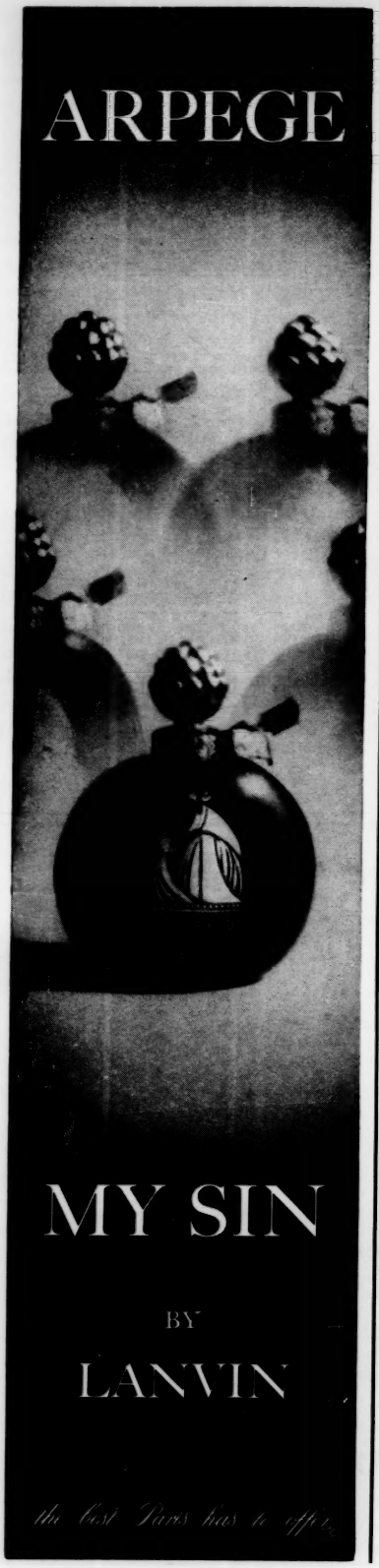

REVIEWS *(continued from page 13)*

Dancer and *Changingwoman* were most effective. The theme-laden *Harlequinade* was stillborn.

Duet for Flute and Dancer was a work of delicacy and piquancy. A lone flutist (Samuel Baron) stood on stage and ran through a little fragmented melody (by Ezra Laderman). The dancer whipped into turns and pranced about the stage in a manner at once playful and lyric. As in the music, there were mercurial stops and starts. Space and timing were at her command.

But Miss Erdman has gained weight (the nemesis of all dancers), and so she did not do justice to her fleet choreography. The same held true in her solo *Changingwoman.*

This was a fascinating work. On its surface it depicted a nature creature, chortling and murmuring gleefully to herself and adventuring through variegated landscapes, suggested by slide projections on the back wall. Beneath the lightly sensuous surface there flowed a deeper current — that of growth, of a girl journeying through youth, young womanhood, and finally womanhood.

Miss Erdman's new group work, *Harlequinade,* was an eager experiment shared by composer Ezra Laderman and the choreographer. It was intended as a simultaneous scoring of music and dance, and an intermarriage of both in performance. The dance was confused in idea, unresolved in structure.

It suggested a teasing, insincere male-female relationship as carried down through the ages — a sort of *Every Soul is a Circus* without the requisite insight. Miss Erdman was partnered by guest artist Donald McKayle, whose bold solo offered the only clear dancing in the entire work. A small orchestra was conducted by the composer.

Florita Raup and Company
92nd Street "Y"
March 24, 1957

It is rare nowadays to see inadequate dancing. If nothing else, most performers can boast technical facility. But not Florita Raup.

In her opening solo, *Pastorale* (Bach), she used an interesting stylization of the arms held forward in a circle. But as she superimposed this shape over low turns and a swirling backward walk, she never allowed her body to become involved in the movement. It was merely sketched.

The same was true in her interpretation of the Beloved in the group work, *To the Distant Beloved.* And as she leaned against her partner or curved about him, there was no contact between them. The only expressive dancing was offered in a gamboling passage for three pretty young girls.

There was also a *Sextet* for the girls and three stiff-gaited boys. The piece never reflected the sweep of its Brahms accompaniment.

The program combined Miss Raup's dance works with three studies in dramatic movement by Dale Edward Fern. Called *Three Exits,* they depicted literary characters awaiting their doom. In these capsules of suspended time, St. Joan *(After Shaw),* Clyde Griffiths *(After Dreiser),* and Lavinia Mannon *(After O'Neill)* recapitulated their lives and prepared for their exits, each with his own complex dignity.

As conceived by Mr. Fern, they were not mime concepts but the heightened images that a sensitive director might well devise before actually staging a play — a way of offering the play an identity apart from the words but never unmindful of them.

The first two studies needed tightening. They lacked the taut classic concentration of *After O'Neill.* And all three suffered from inexpressive performing. But despite

(continued on page 77)

Will Rapport

DANNY KAYE & SPANISH CO.:

Roberto Iglesias and Co., after high praise for European, Cuban and Mexican appearances, were snagged for the Danny Kaye March show at the Colonial Theatre, Boston. Above, Iglesias' partner and wife, Aida Alvarez, and members of the co. enjoy a bit of spoofing with Kaye.

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dance MAGAZINE

VOLUME XXXI NO. 5 MAY 1957

The World's Largest Dance Publication

Rudolf Orthwine Publisher **Jean Gordon** Associate Publisher

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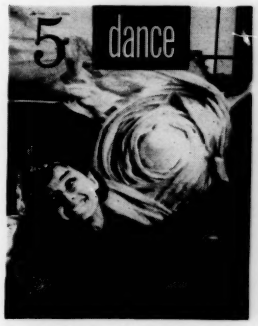
coming . . .

A SYMPOSIUM

Dance enthusiasts never tire of reading what authorities have to say about the dance. But how about laymen? Are they too "square" to have anything of interest to contribute? We think not.

We have asked a group of famous professionals in fields unrelated to dance to give their personal reactions to the word "dance." The results are fascinating. Included in the Symposium are Dorothy Shaver, Burt Lancaster, Rev. Thurston Davis, Santha Rama Rau, Bosley Crowther, Steve Allen, and a number of other persons whose names everybody knows. You won't forget their unedited answers in the June issue.

Next month's issue is a "special," even for DANCE Magazine, which every month brings you pages rich with exclusive, unexpected pleasures.



on the cover . . . A swirling, sparkling photo of Audrey Hepburn in "Funny Face," gay and beautiful new Paramount musical in which she stars with Fred Astaire. On pp. 16-22 we present an exclusive feature on the Stanley Donen-Richard Avedon collaboration which gives the film its special quality.

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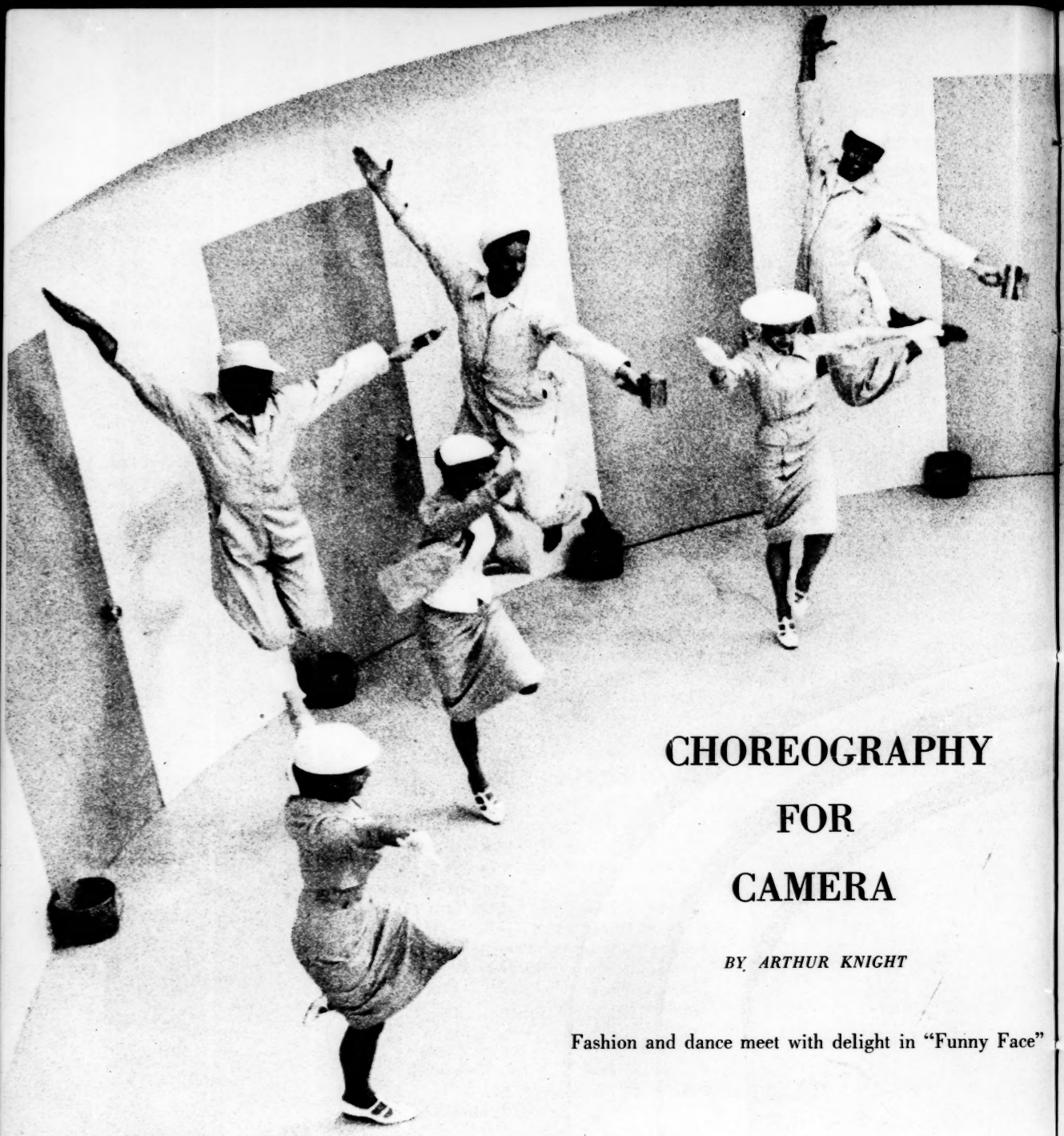
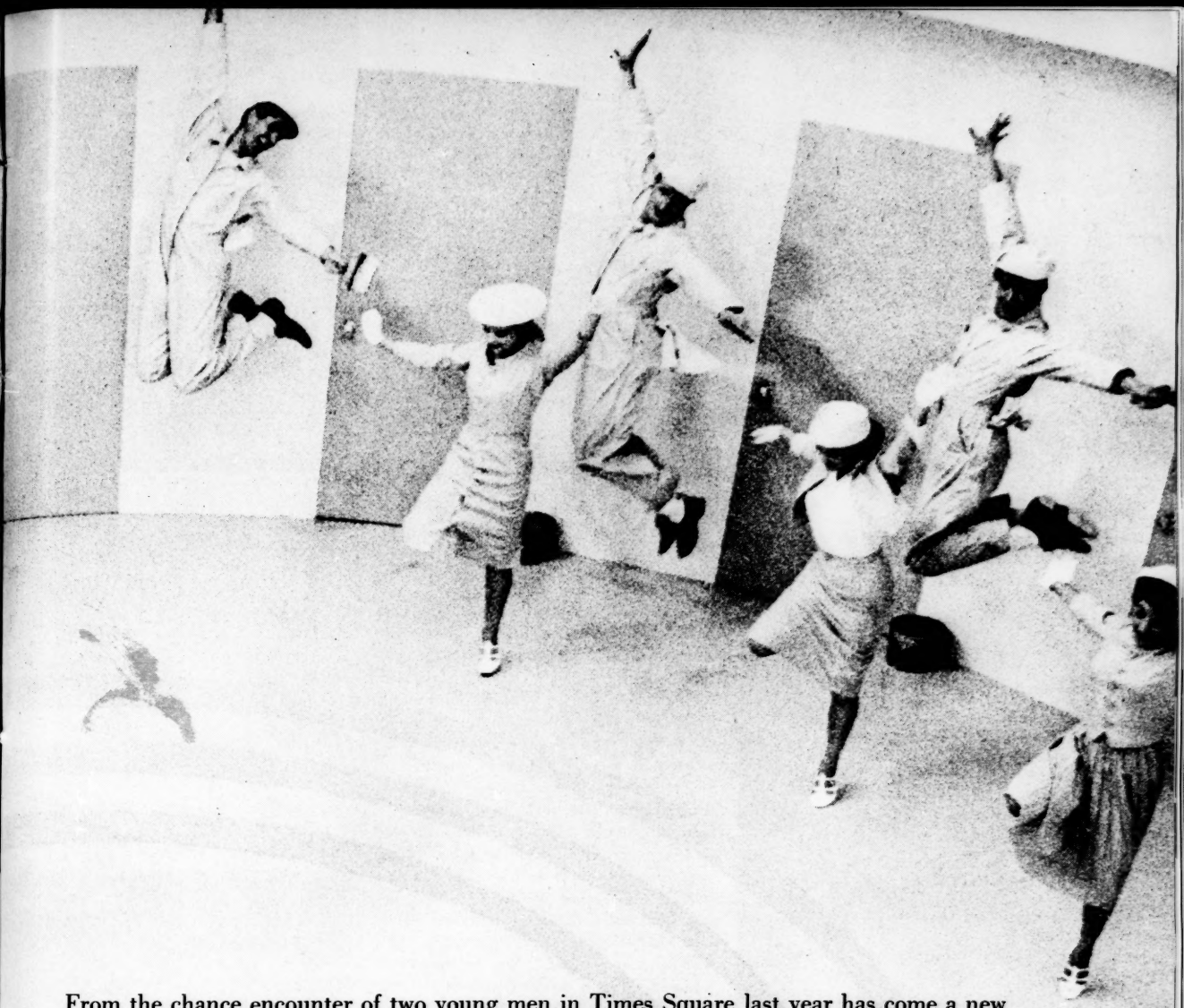


CHOREOGRAPHY FOR CAMERA

BY ARTHUR KNIGHT

Fashion and dance meet with delight in "Funny Face"



From the chance encounter of two young men in Times Square last year has come a new and valuable form of filmie collaboration, the collaboration between a truly creative film director and a skilled and sensitive still photographer. The director is Stanley Donen, a former dancer whose films, as director, include such happy inspirations as *Singin' in the Rain, On the Town* and *Seven Brides for Seven Brothers*. And the photographer is Richard Avedon, best known for his eye-stopping contributions to the shiny pages of the better fashion magazines. The first fruits of their encounter are currently visible in the delightful Fred Astaire-Audrey Hepburn musical, *Funny Face*. Both men are resolved that there will be others. They enjoyed thoroughly the experience of working together, have enormous respect for each other's talents —and produced a picture brimming with fresh and entrancing visual effects. That these effects have invariably been used to heighten the appeal of the film's many dance sequences—or to create passages that have the verve and feeling of dance—adds special interest to the story behind this collaboration.

Funny Face, under its original title of *Wedding Day*, was written by Leonard Gershe, a

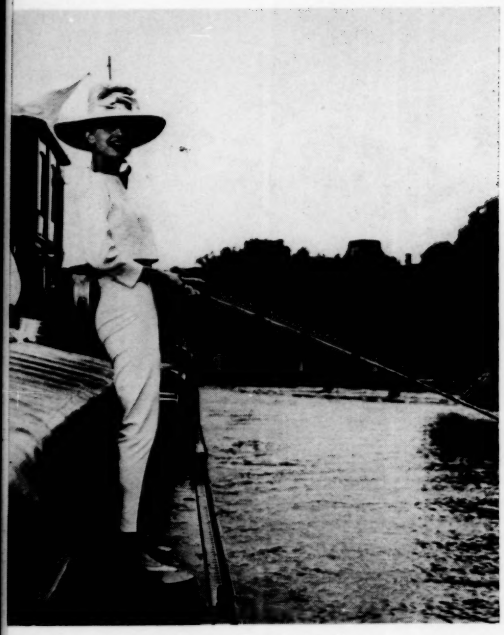
(over)

Photos courtesy of Paramount Pictures

Bookworm Audrey Hepburn, transformed into a chic model, is flown to Paris to model "a fabulous collection of de Givenchy costumes against virtually every photogenic statue and square in Paris."

Above: . . . in the gardens of the Palais Royal.

Above: . . . in front of the Winged Samathrace in the Louvre.



. . . fishing in the Seine.

friend of Avedon's. Gershe saw in the story of a fashion photographer, who first trains then marries one of his models (as Avedon did), a good basis for a musical comedy book. The show, although planned for Broadway, was purchased for filming by M-G-M. The studio promptly threw out the original score, replacing it with music written by George Gershwin, re-titled it *Funny Face*, and then shelved the whole thing. Eventually the entire project — including producer Roger Edens, director Donen, musical conductor Adolph Deutsch, even the orchestral arrangers — moved over to Paramount when that studio became interested in the property as a starring vehicle for Audrey Hepburn.

When Avedon met Donen on Broadway, however, he had no idea that Donen was about to direct a story based — albeit remotely — upon his own life. Nor that he would end up working on the film himself. But the two men, both in their early thirties, began to talk earnestly about the photographic problems of applying slick magazine techniques to a big studio musical. They repaired to Avedon's apartment and continued their discussion throughout the night — Avedon tossing about ideas that Donen might use, Donen explaining the difficulties that might arise in trying to incorporate them into film. When Donen finally left the apartment, he was determined to have Avedon work on his picture as a technical consultant. And Avedon, eager to try new fields, was no less deter-

Audrey Hepburn as the bookworm . . .

At right: "Visual consultant" Richard Avedon, on whom "Funny Face" is based, and who is responsible for its visual vitality, looks through a still camera, with Fred Astaire behind him, during a rainy day's shooting in Paris.

mined to take the assignment. A few weeks later, he checked into the Paramount studio in Hollywood.

At this point, with Avedon under contract as "Visual Consultant" for a film dealing with a subject on which he was *the* authority, and working with a director who was himself imaginative, perceptive and sympathetic, one might imagine that the course of production would prove joyous and serene. Not in Hollywood, however. The caste system there is jealously preserved. A director may speak to his cameraman; the cameraman may instruct his camera crew and electricians. But the director's "visual consultant" — even though he be one of the most accomplished photographers in the country — must work exclusively through the director. He may not give an order, move a light, change a lens, place a scrim or filter. As a result, during the weeks of studio shooting on *Funny Face*, before the unit moved on to Paris for exteriors, the young director and his consultant often spent half the night working out the details of the next day's shooting — details that Donen would then pass along to his cameraman, Ray June, the following morning. And as a double check, Avedon recalls, they also worked out an elaborate system of precautionary signals — discreet coughs, hair-smoothings, tie-straightenings and the like to indicate to each other when any of a hundred things went wrong on the set.

Just how complicated some of these photographic effects could become is perhaps best illustrated by a brief sequence from the film's opening *Think Pink* routine. Once Kay Thompson has stated the number's major premise, that fashion dictates pink for everything from boudoir to bath, the theme is illustrated in a bright routine featuring a bevy of top fashion models, including Suzy Parker and Sunny Harnett. They brush their teeth with pink toothpaste, wash their hair with pink shampoo, arrive at the Ritz in a pink limousine, swing through the air in a giddy display of pink underthings, dive in pink tights into a pink swimming pool. But each movement, each separate action is frozen by the camera to become a typical advertising photo. Sometimes as many as three or four of these fragments of motion are taking place simultaneously within a single frame, all set against the same luminous pink background. The effect of this brief montage is stunning; audiences invariably burst into applause at the sequence. But no less stunning is the labor, the calculation and technical skill that went into its making.

Generally, when a shot is "frozen" on the screen (as happens so often in the newsreels and sports films), the same frame is printed over and over again to provide the desired length. The result, however, is a drastic loss in photographic quality; every blemish, every speck of grain in that particular bit of film is transfixed and magnified. To obviate this, Donen dreamed up a Rube Goldbergian contrap-

. . . and as the fashion model

(over)

Above: A black and white photo hardly does credit to the lovely pastel color shots of Hepburn and Astaire dancing on the lawn behind a little French church.

tion to fit over the camera lens. Essentially, it was the kind of two-way mirror that serves as peep-hole in many apartment house doors. The movie camera photographed *through* the mirror, while Avedon had his still camera trained *on* the mirror. At the crucial moment, he clicked his shutter — and then all that remained was for the laboratory to match Avedon's still photograph with the proper frame of film. But use of the mirror over the lens meant that the amount of light on the scene had to be doubled. And the slow motion photography employed for some of the shots meant the close calculation of additional light units — especially since in the composite frames the light intensities had to be identical. Avedon says that for one brief slow-motion shot of a girl on a swing, enough electricity was used to light up a small city. Such seemingly simple effects called for higher mathematics, plus a thorough knowledge of lenses and the characteristics of the various film emulsions.

Avedon used this same technique on another of the film's most charming and original sequences, a quick montage of shots in which Audrey Hepburn models a fabulous collection of de Givenchy costumes against virtually every photogenic statue and square in Paris. But while the technique here was similar, the problem itself was even more complicated. There had to be a sense of motion in these shots beyond the movement captured by the film camera. At the moment of the pose, Miss Hepburn actually had to hold her position. It was essential that her features, gestures and expressions be clear and well-defined, even while the materials of dress or coat or wrap continued to swirl about her. These shots, as they finally emerge on the screen, inevitably suggest Avedon's own fashion work. They reveal something of the way he works with his models, the way he plans and creates a scene for the camera. There is about them the same extraordinary sense of movement caught at its most expressive moment, of natural line intensified and made more eloquent. If architecture can be described as "frozen music," then Avedon's photographs might well be called "frozen dance."

Nor is this relationship purely adventitious. Avedon, who took up photography as a hobby on wartime service in the Merchant Marine, also spent many hours of his shore leave studying modern dance. Inevitably, once he had returned to civilian life he sought to merge these two prime interests. His early photographs of dancers and ballets, in fact, were among the first pictures that he sold. Later, when he turned to fashion photography, he found that he could work best by laying out his shots in advance with the aid of dancers like his friends John Butler and Tanaquil LeClercq. He would plan those poses for each of his models with them. The plasticity of dance, the grace of its positions — at once fixed and fluid — gave him an approach to photography that has since become his characteristic. Avedon's models are not posed: they are caught in mid-flight.

This awareness of dance, this sense of dance in Avedon's still photography was imaginatively utilized by Donen to impart a choreographic quality to the fashion sequences of *Funny Face.* Avedon would describe his techniques of working with a model; Donen then chose about half a dozen typical instances and transformed them into a sequence that had shape, progression and point, and set the whole to music. He used the four-color separations of still color photography to add further novelty and a kind of rhyth-

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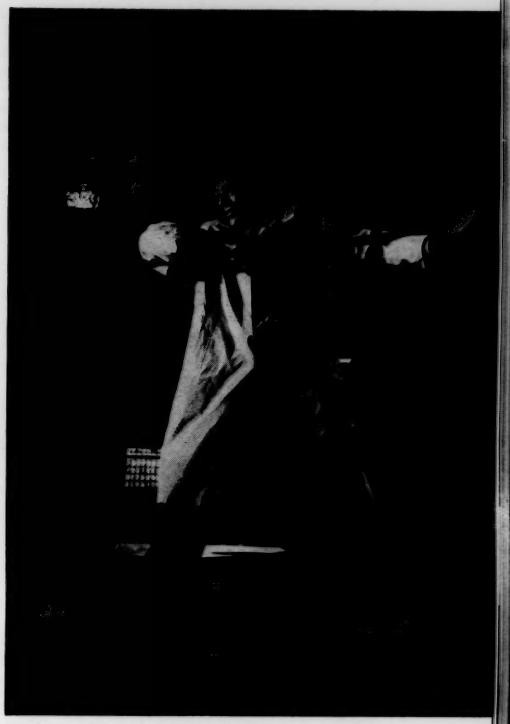


Above: Astaire does a dashing, courting solo in the Paris square where Audrey lives, smoothly switching from toreador to other telling dance effects.

Richard Avedon

Right: In a murky Existentialist "cave" photographed in "harsh blues and naked reds," Audrey Hepburn "slithers through an uninhibited routine staged by Eugene Loring— perhaps the most exciting dance sequence in 'Funny Face'."

Early in the film Astaire and Hepburn sing and dance in a photographer's dark room, illuminated only by a red developing light.

Hepburn and Kay Thompson (who does a sharp and brilliant characterization of the editor of a fashion magazine) perform at the Paris fashion show.

Thompson and Astaire entertain, hilariously, in an effort to save Audrey from the clutches of her Existentialist admirer as played by Michel Auclair.

mic punctuation to the entire montage of the Paris fashion sequence. Earlier in the film, when Astaire sings the title song to Audrey Hepburn in a photographer's dark room, Donen conceived the notion of shooting the scene bathed in the ruby red of a developing light. Avedon proposed adding to this the bright beam of the enlarging camera, literally transfixing Miss Hepburn to the wall as Astaire danced around her. Donen later said that if Avedon had made no other suggestion on the entire show, that single shot idea was worth his entire salary.

But there were other ideas, and perhaps most notably the introduction of the kind of diffused lighting so popular in the fashion magazines and almost never seen on the screen. Studios seem to prefer — even insist on — a hard, clean image. Soft focus may be used for a sentimental moment (or if the star's wrinkles can be removed in no other way). But quality is generally equated with sharpness and brightness, and standard lighting set-ups are not to be altered with impunity. Indeed, when Paramount officials saw the rushes on the dance performance by Hepburn and Astaire on the lawn behind a little French church — a lovely sequence shot in watery pastels — they immediately sent a cable to Paris demanding to know if it had been raining. They were relieved to learn that it was. What Avedon failed to add was that some of the scenes taken along the Champs Elysées on what looked like a warm, sunny day had also been shot in the rain. While for the one shot in which rain is evident — Audrey Hepburn posing with a clutch of balloons near the Arc De Triômphe — a squad of assistants was busy with garden hoses helping the heavens create a convincing down pour.

Perhaps the most exciting sequence in *Funny Face* is one staged by Eugene Loring in a small set representing a Paris *cave*. In this dark, smoke-filled Left Bank hang-out for Existentialists, to the accompaniment of an atonal and all but arhythmic trio, Audrey Hepburn slithers through an uninhibited routine wholly appropriate to the locale. Equally appropriate is Avedon's lighting scheme for the sequence — harsh blues and naked reds that blaze into the camera or slash across the screen to provide color rather than illumination. Miss Hepburn's slender figure clad in tight black sweater and pants, is barely visible against the haze, now merging with it as she writhes momentarily with the orchestra, now leaping clear for a frantic, acrobatic tap with two energetic young men. The murkiness of the cellar, the mounting fever of the dance are both augmented by a lighting style that knowingly breaks all the rules — at least, the rules by which most films are made today.

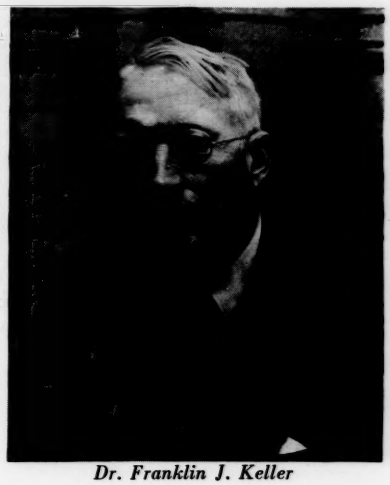
It is this willingness to break with conventions, this ability to find new resources in the film camera, new ways to handle both studio and exterior lighting that lends an extraordinary freshness to *Funny Face*. These are also the qualities that make this new collaboration, born of a chance meeting in Times Square, so full of promise for the future. For the motion picture is a collaborative art; and when the collaborators work together as harmoniously and inventively as Stanley Donen and Richard Avedon have on *Funny Face*, one looks forward with high expectations to the next joint effort. *THE END*

THE HIGH SCHOOL OF PERFORMING ARTS
Past and Future

BY DR. FRANKLIN J. KELLER

We are grown up now. A mere twenty-one years ago a tiny white star poked its head over the horizon. It had no name, not even a legitimate father or mother. It eased itself into Metropolitan Vocational High School as a nondescript group of restless boys who wanted to blow horns for money. So Julius Grossman, by request and without the knowledge or blessing of the Board of Education, was assigned to a half-day of teaching "music." A little later the star acquired a given name and became "vocational music," and in due succession got a birth certificate, a legal home, and a distinguished group of godfathers and godmothers, known as an Advisory Commission. (Truly God-given these people were —and are!) Then Edith Bank contrived a dramatic explosion that produced another heavenly body, and a binary star. In the meanwhile Margaret Lewisohn shed her brilliant light over all, and before we were aware of ourselves, we were casting our eyes lovingly at a dim old abandoned elementary school building on Variety Alley, were drawing dance into our orbit, were inventing a new name to embrace our brilliant constellation (which our modest binary had now become), and —we became The High School of Performing Arts. Since 1948 professional music, drama and dance have co-existed in West 46th Street, in the heart of the theatre and concert life in New York, the center of the cultural world.

Dr. Franklin J. Keller, Principal of the Metropolitan Vocational High School, including the High School of Performing Arts, will be retiring next September from the position he has filled so brilliantly during the School's initial years.



Dr. Franklin J. Keller

The foregoing paragraph is the shortest I have ever written about the birth and life of our school. The heartbreaks, the exaltations, the myriad of details involved in a marriage of a nation's performing culture with a public school system—the first, only, and eminently constant union of its kind—would, you know, fill a book. And would, once more, record all the vagaries of temperament, beauties of devotion, and beauties of artistic dedication. I would love to tell you about these. However, the memories of the past must yield to our dreams for the future. Where do we want to go? Where do we think we are going? What would contribute most to the effectiveness and happiness of our young talent and to the culture of this country?

Writing for DANCE Magazine, I need not beg indulgence for saying a little more about dance than about music and drama. (Music is my own field of knowledge and competence—I hope—and drama has been my across-the-footlights love since childhood—but dance insinuated itself into my cultural consciousness, as well as into SPA, *last*, and can therefore be treated more objectively and analytically than either of the other two arts.)

Dance, as an appreciated art, came to me late. My own "performance" was confined to what any young fellow did in the early 1900's — waltzes (especially Viennese), polkas, minuets, two-steps. Tennis was (at the time, unconsciously) dance — rhythm, balance, follow-through, the continuous graceful line, "don't press," and so on. Music, of course. In the most primitive cultures, dance and music must have been inseparable. And they nearly always involved some kind of religion. In these latter years I have learned from my teachers, my kids, the dance concerts and the critics.

When dance was first brought into the performing arts orbit many of the comments of old-line educators were highly deprecatory (to use the nicest word I can think of) and supposedly funny. But after nine years of class observation and attendance at concerts we now get the most laudatory commendations from the highest educational authorities. *The dancers have educated the educators.* And this is as it should be. Plato was probably the first to say that art is education and Herbert Read has written about it in *Education Through Art.* I'd like to write a book about this myself. If I did, it would focus upon such words as doing, experience, creation, expression, interest, social delight, form, discipline, adventure with restraint, history of art and religion —*LIFE.* All this goes, in equal measure, for music and drama.

What I am really saying—and this is the first part of my dream—is that education in New York City will come to realize its vast possibilities when the performing

(over)

arts begin in the kindergarten, extend all the way through elementary, junior high school, providing culture for *all*, and culminate in the School of Performing Arts for the city's highly talented boys and girls who prepare here for their professions and for continued education and training in college.

People forget it sometimes, but a school, too, is people. The people in SPA are very special people. They are in four categories—kids, parents, faculty members and commission members. (This order has no meaning because they are all most important. No school, no kids; no kids, no parents; no kids and parents, no faculty; no kids and parents and faculty, no school; no school, no commission members; no commission members, no performing arts; no performing arts, no school. This is a game anybody can play, backwards or forwards, or from the middle outwards). Anyway, the kids are marvelous. Of course, all the kids I have ever had, in school or at home—I know I would get into this piece some indirect reference to my grandchildren—are marvelous, but now I am writing about SPA kids. Everyone is an individual and different, but either on the surface or deep down, or somewhere in between, is that spark of the creative artist that wants to blaze and express life — to express it beautifully. The mere presence of such children is the beginning of a real school.

Their parents have been superb—individually and collectively. Of course, some mothers suffer acutely because of their little failures (their beloved children); the fathers are more philosophical. Mostly they are good sports in both exultation and disappointment. There is hardly any time of the day when there aren't some mothers in the building, working faithfully and competently at some school task. The Parents Association has been a potent force in the progress of the school. In the current crisis, concerned with the future of the school, the Association has been most effective in bringing to the attention of the Superintendent and the Board of Education the prime necessity of setting up the school as an independent organization, of asking the Board of Examiners to select as principal, through special examination, the most competent person in the performing arts, and to plan immediately for a new building in the Lincoln Square Centre of Performing Arts. These objectives constitute another part of that dream.

Frequently I am asked, "How have you been able to bring together such a highly competent faculty in the field of performing arts?" Any comprehensible answer would require a detailed recital of the origin, training, selection and nurture of every indivual. While the principal has the next-to-final say, the hundreds who have applied and the few who could be selected, have come through the earnest, whole-souled interest of our friends, chairmen, other teachers, commission members, Board of Education officials, parents, almost anybody who reveres the performing arts. Of course, we have had disappointments, as was inevitable, but I often think that some deities (including, perhaps, Terpsichore herself) have been taking charge of us. The dance faculty has been particularly difficult to organize, but during the last two years, Dr. Rachael Yocom, Chairman of the Department, has done excellent work in enabling the teachers already active to act at the highest level of their capacity, and in adding new talent to the faculty, including, happily, a Performing Arts graduate. Were the space available, I should write down here the name of every faculty member in our school. Short of that (although I know it is dangerous to cite any names) I must pay high tribute to Dr. Frank H. Paine, who, as Teacher-in-Charge, has, day in and day out, taken responsibility for the efficient administration of the school while I have given approximately half of my total time to those matters that require the principal's attention. Dr. Marjorie Dycke has been a most effective Chairman of the Drama Department. During one period, when we had no officially recognized Chairman of the Dance Department, she took over this additional duty with both competence and graciousness. Of course, Mr. Grossman, whose "vocational music" idea started the trend, has been Chairman of the Music Department, with continued high prestige and acclaim for all he has done.

Dr. C. Frederick Pertsch, Associate Superintendent in charge of high schools, who has given us staunch support in all our endeavors, has said on numerous occasions that a large measure of the success of our vocational high schools has come through the activities of our Advisory Commissions. We know that our Advisory Commission on the Performing Arts is a "Who's Who" of these arts, not only in this city, but in the country—probably in the world.

Two years ago, I wrote in John Martin's column in *The New York Times:*

"Gradually, almost imperceptibly, but inevitably, I think, New York City parents, and their representatives on the Board of Education, have come themselves to believe that performing arts in general and dance in particular are on the highest level of authentic education.

"True, other factors operate to bring these ideas into being — building, tools, bodies, organization, and methods, but if the ideas are 'good,' the 'things' fall, or are pushed, into pleasant places. For instance, techniques and standards, 'know-how' and 'how-to-do,' in a trade or profession, must be currently sound, must come out of the minds, hands and experience of the authorities in the field.

"Expert as the schoolman may be in his own field, his words are likely to fall lifeless on administrative ears when he speaks of the dance. However, when such words come from John Martin, Walter Terry, Martha Graham, Martha Hill, Hanya Holm, Louis Horst, Anatole Chujoy, Doris Humphrey, Lincoln Kirstein, Jose Limon, Zachary Solov, and Helen Tamiris, and the superb likes of them, who ventures to become deaf? It is the Advisory Board on Vocational Education with its member Advisory Commissions that has given strength and confidence to the New York City vocational schools. The late Mrs. Samuel A. Lewisohn, as Chairman of the Performing Arts Commission, played a major role in convincing the Board of Education of the top educational virtues of dance, music, and drama, Mrs. Howard S. Cullman, the present Chairman, is carrying on the task with high distinction."

These words hold true today.

Another phase of my dream is—and this is paramount—that the Superintendent of Schools and the Board of Education will always be ever so susceptible and

Lou Bernstein

High School of Performing Arts students appear in annual spring concert this year on May 31, June 1, 2, at the Hunter College Playhouse. Above, students Dudley Williams, Eleo Pomare, and Mabel Robinson in May O'Donnell's "Theme and Variations."

responsive to the Advisory Commission, that the Commission will persist in its understanding and feeling that its recommendations are being given great weight, that members will continue to be recognized for what they are—leaders, inspirers, the authorities (in the very best sense of the word) in the performing arts. Also that the new principal will have such a wealth of knowledge and depth of perception regarding the performing arts that he will be guided by the Commission. Otherwise, as many members of the Commission have said to me, there will be no Commission. To which I reply, there will then be only a school, but no performing arts.

All the foregoing implies, perhaps, a good deal of self-satisfaction. Far from it. The first twenty years, and especially the last nine of those twenty, may have been the hardest for me, since I shall retire on Sept. 1, but the next twenty years will be the hardest for the new principal. I shall merely list some of the problems:

1. Auditions have been developed to the highest degree of effectiveness in the light of present knowledge, but they are still defective in many respects.

2. The placement of our graduates has been gratifying, but, in the performing arts, a field notable for the phrase, "I am at liberty," much must be done to provide more opportunity for the well-trained and educated dancers, musicians and actors.

3. Our pupils, generally speaking, possess high general intelligence. They are "college material," but whatever liberal arts they study, they should continue strong programs in their performing arts. In terms of institutions, those embodying such programs are few and usually too expensive.

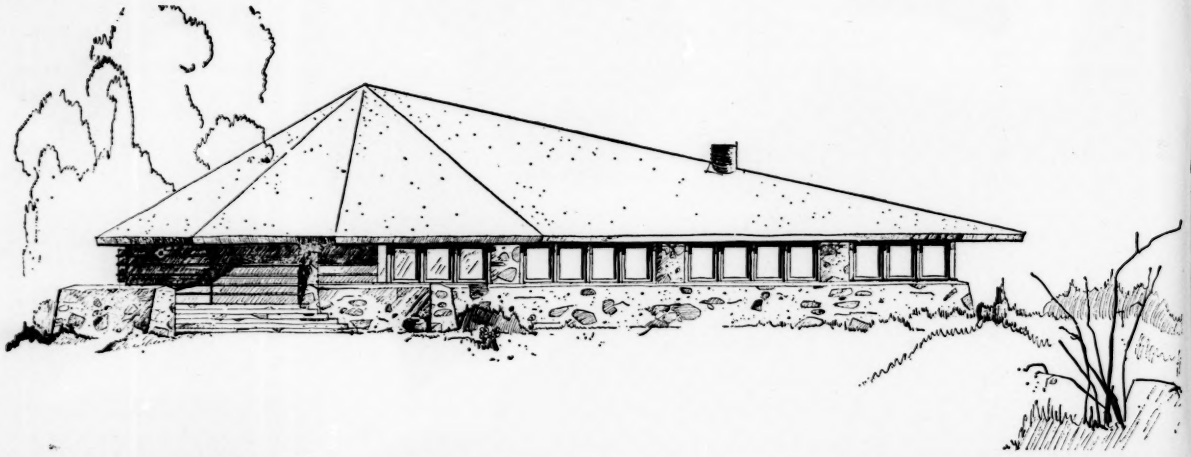
4. Not all those who pass their auditions prove, after six months or a year of attendance, that they have really the stuff of artists. The procedure for guiding them into fields in which they can succeed presents all sorts of difficulties.

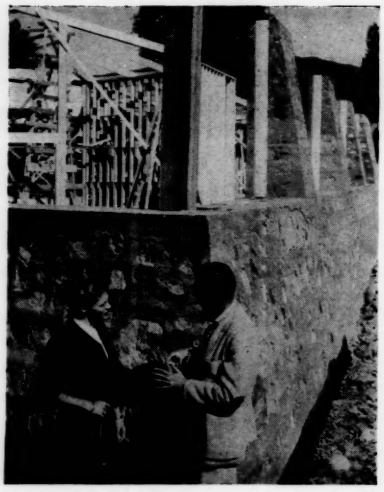
5. The curriculum should be expanded to include *all* phases of the performing arts, and increase the register (in a new building) to 1,000 or 1,200 (no more). This will require the most careful and expert planning.

The Lincoln Square Centre of Performing Arts will undoubtedly become a reality. However, at best, we cannot look for new builddings and activities till 1960, more likely '62, '63, '64 or '65. The years between will require the most intensive

(continued on page 46)

IN THE NEWS





Above:
JULIE HARRIS THEATRE IN COLORADO: The Perry-Mansfield School of Theatre and Dance, Steamboat Springs, Colo., this summer opens the Julie Harris Theatre, named for one of its most celebrated graduates. Helen Tamiris will direct and choreograph an original dance drama for the school's Theatre Festival gala opening at the theatre on Aug. 1, 2, 3, with Daniel Nagrin as guest artist. The Festival will close Aug. 24 with a program of Virginia Tanner's Children's Dance Theatre and a ballet by Jacqueline Cecil.

The above sketch hardly gives an adequate idea of the massive, native stone work and extensive interior with its three stages — arena, proscenium, and "keyhole." The rear wall of the stage can be opened to provide a backdrop of mountain meadow and towering cottonwoods. At left: Barbara Moore, student-actress, and architect Willard Sage against the new theatre during its construction.

Above:
SHAWN WINS AWARD: On March 19, at N.Y.'s St. Regis Hotel, Ted Shawn received the 6th Annual Capezio Award for creating the Jacob's Pillow Dance Festival, "which he founded 25 years ago, and which, under his continuing direction, has grown into an annual event of international recognition." Walter Terry right, made the introductory speech, and presented Mr. Shawn with the citation and $500 check that accompanies it.

Above:
PHILADELPHIA CIVIC BALLET ON "TODAY" TV SHOW: Dave Garroway has on numerous occasions brought dance to millions of viewers of his NBC-TV "Today" Show. This includes not only studio presentations of such performers as Katharine Dunham, Ann Miller, and Jean Erdman, but also of regional groups throughout the country. Above, with Mr. Garroway at left, are members of the Phila. Civic Ballet in a new work by their director-choreographer Norman Craig, as seen on the March 4 program. Other groups which have appeared on the show include the San Francisco Ballet and the Crescent City Ballet Co. of New Orleans.

Herb Flatow

FESTIVAL OF NEW BALLETS: Five of the 14 choreographers contributing new works to the American Ballet Theatre May eves. at the Phoenix Theatre in N.Y.C. go over plans with Dir. Lucia Chase. L. to R.: Fernand Nault, Valentina Pereyaslavec, Kenneth MacMillan, Miss Chase, Enrique Martinez, and Alfred Rodrigues. Other choreographers whose works will be shown in the experimental season, but who were not at the meeting are: Erik Bruhn, John Butler, Agnes de Mille, Robert Joffrey, Herbert Ross, Donald Saddler, Job Sanders, George Skibine, and Anna Sokolow. (See p. 3 for more details.)

GROUP PORTRAIT OF A BALLET DANCER

BY DAVID BOROFF

Jay Maisel

In Francine's, the luncheonette that faces the 55th St. back-stage entrance of New York City's Center of Music and Drama, home of the New York City Ballet, members of the company can often be seen in "kaffe klatch" intimacy. Above, facing the camera, l. to r., are dancers Neima Zwieli, Joyce Feldman and Francia Russell; in foreground, Dido Sayers, Carole Fields and Herbert Bliss.

What's good, what's bad about being a member of a ballet company?
What are the dancers like?
What do they do and say?

Who are ballet dancers? What is their private world? Can a casual visitor from beyond the *barre* tear away the veil of mystery?

I recently spent some time backstage at the New York City Center during the ballet season. I watched the dancers, particularly the girls, talking desultorily in the wings, tying their toe slippers, limbering up with the last-minute urgency, and finally doing that for which everything else is prelude—performing.

To the outsider, the appeal of the ballet dancer is precisely in the purity of her art, in the narrowness and depth of her commitment. Modern life is so fragmented, our loyalties so dispersed, that the dancer, in her hierophantic dedication, inspires us with respect.

There is first the sheer aesthetic incandescence that gifted dancers afford. Then there is the blend of discipline and transcendence. This is, perhaps, what makes dance so compelling to poets; it unites the contradictory elements of control and transfiguration. (It may well be that the current interest in ballet at the expense of modern dance reflects an important cultural change: the dissatisfaction with a freer self-expression and a renewed emphasis on control and discipline which modern life lacks so conspicuously.)

But ballet dancers themselves have a curiously ambivalent attitude towards their profession. On the one hand, they give themselves to their calling with a reckless selflessness. On the other hand, they are not without a certain glib irreverence towards ballet. A former member of the company was visiting backstage. "Doesn't he look well since he's left?" someone remarked. A soloist retorted caustically, "Everyone looks well after leaving the company. They not only look better, their nerves are better." After a matinee curtain call, another soloist remarked, "By golly, there's no one in the audience." "Yes," someone answered, "nobody has any money—just like us." I also heard scornful remarks about old "war horse ballets" and the inevitable complaints about rehearsal schedules.

However, the professional elan was intense. In shadowed wings, dancers watched their colleagues with critical or admiring eyes. A girl whispered hoarsely about Melissa Hayden, "She never lets down for one second. It's always on the same level." Another pointed out that Miss Hayden has an acute musical sense. "She's always slightly ahead of the music, so that it's almost as if the music is coming out of her."

What is the ballet dancer like as a person? A composite portrait can be only gingerly essayed. Some of the lineaments of this admittedly impressionistic sketch were provided by members of the company; others by Vida Brown, the young, serious-visaged Ballet Mistress of the company.

"Being young," Miss Brown said of the corps, "dancers have great zest and *joie de vivre*. However," she added as an ironic afterthought, "they hardly have time to express these qualities. For the most part they come from well-educated, well-to-do families, because the kind of intensive training they have had is expensive. They are intelligent, because a dancer has to be in order to function. Their cultural interests are strong. In Europe, for example, they spend a good deal of their time in museums."

The dancers seem to have a wide range of cultural awareness and intellectual competence. Barbara Milberg spoke with real conviction about her interest in ancient history. ("In my next incarnation, I'll be an archeologist.") And she is so full of energy and sparkle that one can envision her in any of a variety of professions. Most of the dancers make graceful obeisances to culture. Dido Sayers discussed the poetry of Rilke like an earnest and intelligent undergraduate.

The paradox of the dance world is that it is at once insular and culturally sophisticated. Dancers rarely have the time to develop a solid intellectual foundation. However, they live in a cultivated atmosphere, and their own art has obvious relationships to other artistic pursuits. The upshot of all this is that dancers move easily in cultural climates.

What kind of life do they lead? Class is the morning reality for almost all working dancers. Afternoons there are usually rehearsals, and evenings they perform. Most of them speak ominously of their twelve-hour day. ("And there's no let-up on the week-end.") *(over)*

Personal life, therefore, is often fragmentary at best. One girl said, "We live in two different worlds, and it's hard to bridge them." Another observed, "We have two lives, and it's hard to pick up our personal lives when we lay off between seasons." About half the girls in this company are married. Some of the unmarried ones have expressed doubts that marriage could be as important as their careers. Joyce Feldman, who is nineteen, said, "I haven't gotten this out of my system yet; I may never get it out of my system."

Many of the girls in the troupe have only a rudimentary social life despite their striking good looks. They are cut off by the life they lead.

"How did you get mixed up in this profession?" I asked one of the dancers. "I didn't get mixed up in it. I chose it," she said with steely precision.

Like other professions which demand much of their practitioners, the ballet world is self-enclosed, content in its insularity, suspicious of outsiders. ("All they talk about is ballet, ballet, ballet," one girl said petulantly.) But unlike other members of the theatrical profession, dancers do not seem to require the approval of the audience quite so much. They seem almost to dance for themselves and each other.

Nevertheless, all is not always cheerful harmony within their ranks, for there is intense competitiveness among the performers. Getting into the corps de ballet of a major company is an exciting fulfillment for a dancer, but it is only a halfway house. The glow may last for a half-year or a year. Then the neophyte has the obstinate idea: I want to be a soloist. Nobody undergoes the self-immolating training of the dancer just to be in the corps.

But how does a dancer become a soloist? Here opinions vary sharply. There is talk of "politics." One girl says, "You have to be able to talk." Another calls it "sheer whimsy." Others acknowledge that merit plays a preponderant part.

Allegra Kent, promising young soloist, who says that coming up in a company has its problems: "It's hard not to step on people — at least just a little."

Nor is the relationship between soloists and corps entirely without strain. One girl says of the soloists, "They are so high!" And she lifts her torso to denote an inviolable hauteur. Being a soloist has its special anxieties. There is some fear of usurpation of solo parts by ambitious members of the corps. An aspiring member of the corps often hears: "Don't worry about the solo parts so much. Just pay attention to your own work."

The world of the ballet dancer is a mixture of dance studio, military organization and boarding school. Acting as a combination dean and first sergeant of her nimble-footed charges at City Center is Vida Brown, the Ballet Mistress, whose job it is to be "out front" for every performance and take notes of the work of the company. These jottings are entered into a "little black book," a source of small terror. Also reinforcing the authoritarian aspect of this company is the system of fines levied for infractions of company discipline, such as missing "the half hour." (That's the time before the first curtain goes up.)

The boarding school atmosphere sometimes gets the girls down. "We get sick of each other," one unmarried girl says, "particularly on tour."

But, obviously, these are only counterpoints to the main motifs in the life of the ballet dancer—the joys of performing and the pride of self-discipline. The fact is that few dancers will consent to abandon this martyrdom of the twelve-hour day and modest returns. Musical comedy? No, not for them; it is not challenging enough.

One of the clichés about dancers concerns narcissism. The dancer is supposedly so pre-occupied with herself—with her movements and the line that her body makes—that she can hardly escape some measure of narcissism. So the argument goes. (This may very well be the way the earth-bound layman gets even.) But most dancers reject the idea peremptorily.

The mirror, which, to the outsider, is the symbol of the dancer's self-absorption, is a threat and an enemy to the performer.

"There's nothing more frightening," one girl says, "than looking in the mirror and seeing your defects. A movie star will look for lines in her face, a dancer looks for bent knees."

A soloist says, "Of course we spend a lot of time studying ourselves. But it's entirely impersonal. It's training and a cold eye."

However, a few take a less indulgent view of themselves. "We're in show business," one girls observes. "And the words mean just that. Let's face it: every performer is an exhibitionist."

In many ways, Allegra Kent, promising young soloist, can serve as a paradigm of the ballet dancer. In her remoteness, in her shy, almost fearful, gravity, there is the suggestion of a young priestess of dance. However, she is capable of bursts of whimsy, of a vagrant and antic humor.

How does it feel to be a soloist at nineteen? (Miss Kent joined the corps when she was only fifteen.) "When I first started in the company," she said, "I felt in awe of soloists. Now when I take class, I see the kids in awe of me. It's a strange feeling."

Being a soloist has its problems, according to Miss Kent. "It's hard not to step on people — at least a little," she said. "Let's say you've just executed a very hard variation. You're nervous and there are people in your way when you leave the stage. It's hard to be thoughtful when you're involved in what you're doing. But I guess it's more important to be thoughtful."

Outside of dance, Miss Kent has lively interests. She has a passion for etymology ("I love to read the dictionary"), and she does considerable general reading.

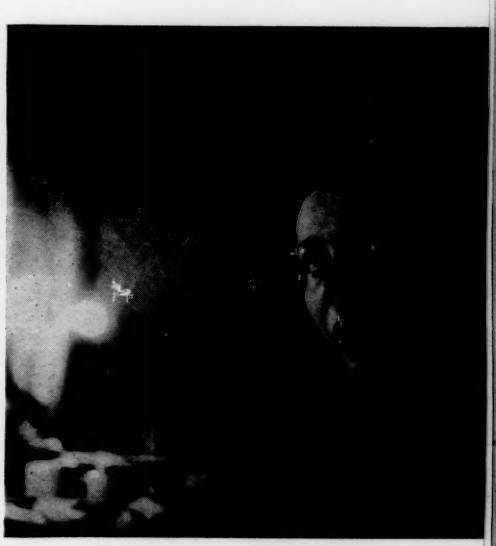
Her social life has been uneven. There was a stir of excitement in the company when Miss Kent bravely faced up to her first date. Recently Miss Kent had a date with a young man who works for a major talent agency. ("I think the only reason he wanted to see me is that I am a soloist," she says tartly.) To impress the young dancer with his lofty executive status, he had his secretary send Miss Kent a confirmation of the date. Nor has she found actors or dancers entirely satisfactory as boy friends thus far. "They know too well what a movement or an intonation means," she observed, "and they just naturally use the clichés. They can't help it."

The male dancer, with whom we spent less time, appears to follow similar lines of sophistication, impatience bordering on resentment, and, on the other hand, wholehearted dedication. Francisco Moncion, for instance, is a graduate of Haaren High School, where he studied aviation mechanics. In his elegance of manner, cultivated speech, and familiarity with the world of culture, he has come a long way from a vocational high school. There was a copy of *The New Yorker* in his dressing room. "Oh, that!" he said, "I read *The New Yorker* for resting; sometimes I don't feel cerebral."

Mr. Moncion was represented in the recent exhibition of paintings by dancers sponsored by DANCE Magazine. He has had several one-man shows and is considered by knowing critics to be very talented. His painting idiom is semi-abstract with a strong, architectonic flavor.

Mr. Moncion, who recently made a successful debut as choreographer, is not averse to taking a hard, dispassionate look at his vocation:

"It's an arduous profession. In terms of just plain energy output, it's the least well-paid of the theatrical professions. One has to give so much. You have to think of how your body works. It's a twenty-four-hour job. When an actor prepares for a new play, for instance, he can take it easy while learning his lines. But a dancer can hardly learn a ballet while reclining." *THE END*

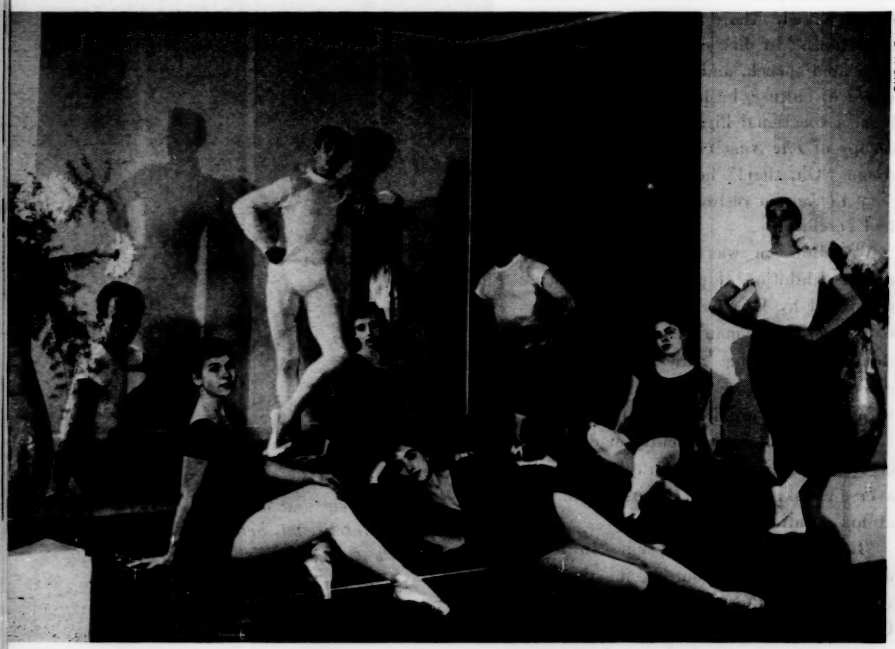


Vida Brown, dancer and ballet-mistress of the NYC Ballet, says: "Being young, dancers have great zest and joie de vivre . . . They are intelligent, because a dancer has to be in order to function."

OPPORTUNITY OVERSEAS

A German opera house has eight dancing Americans on contract

BY KENNETH HENRY



Fritz Wolle

Posing in the lobby of the Bremen Opera House are the 8 American dancers currently on its staff: l. to r., bottom row: Joan Laird, Patricia McVarish, Henry Grant; middle row: Charles Tobas, Christine Hennessey, Jeffrey Myers, Harriet Hoctor; standing, Joseph Savino.

Among America's youngest good-will ambassadors in Europe are the eight American boys and girls, ages 18 to 24, who are currently at the Bremen Opera Ballet. Renzo Raiss, ballet-master and choreographer of the company, made a talent-scout trip to the United States last summer to hire two dancers as soloists and add six others to the fifteen German members of the corps de ballet of the state-supported Bremen Opera House. The Opera House, a 300-year-old institution which has a year-round staff of 400, including a symphony orchestra of 80, was bombed out during World War II. It has been rebuilt and refurbished with revolving and elevating stages, as well as a contour curtain that reminds American visitors of the one in New York's Radio City Music Hall.

The two leading soloists now in Bremen, an ancient city about the size of Boston, are Christine Hennessey, 21, of Providence, R. I. (who was married to Raiss last summer), and Joseph Savino, 23, of St. Paul, Minn., where he was a student of the Andahazy School. Both were soloists with the Ballet Russe de Monte Carlo during the 1955-56 season. Signed up for the corps de ballet were Patricia McVarish, 19, and Joan Laird, 18, both of Boston, Mass.; Harriet Hoctor, 18, of Providence, R. I., and Charles Tobas, 24, of New York City. Raiss also signed up two boys as corps apprentices for one year, with an option to renew their contracts for full-dancer contracts the second year, if they develop as he expects them to. The two boys are Jeffery Myers, 21, of Sewanee, Tenn., and Henry Grant, 19, of Portland, Me. The total ages of the eight Americans, three girls and five boys, comes to 163 years—or an average of slightly over 20.

Apprentice Henry Grant's story is typical of how the individual dancers were hired. Grant is the son of a Portland, Me., doctor. Before marriage, Mrs. Grant was a dancer with the Maria Gambarelli Company and appeared in Bea Lillie's *She's My Baby*. Both parents were apprehensive about the idea of their son becoming a dancer. Young Grant had studied very briefly in Portland with Mrs. Grace DeCarlton Ross and Dorothy Mason before he went to Boston to go to college. He studied there at the Boston School of Ballet (instead of going to college) from December, 1955, to April, 1956, and was seen there by Raiss. While negotiations were going on for the German

contracts, Henry moved to New York City, where he took a daytime job with a Wall Street broker and studied nights at the Ballet Theatre School.

On May 24, Walter Winchell ran a four-line item in his column: "H. H. Grant, Jr. (18) arrived from Portland (Me.) less than a month ago to become a ballet dancer. Three weeks of study (at a mid-town ballet school) did it. Signed a two-year contract with the Bremen Opera Ballet. The first American to join the famed German troupe." Not accurate, but interesting as being of enough note to make the national gossip columns.

Grant's fate was the opposite of most young ballet dancers. Instead of being starved by too little publicity, he was glutted with too much. Less than a month later his home-town paper in Portland, interviewed the family. His parents said in this interview: "Where could you get practical training like that? In a New York ballet school our son could develop technique, but he couldn't get that experience. He has always been wild to go to dancing school. We have discouraged him. We sent him off to college after he graduated from Portland High last year, but he ended up with ballet."

With the German contract signed, slim though it was, and requiring self-paid transportation, the Grants became more optimistic about their son's career: "It's quite a feather in the American cap. Mr. Raiss could have gone to England or any other European country. It's a wonderful chance. But it's only a chance. Henry will have to dedicate himself to ballet to make the most of this experience."

The regime in Bremen is a rough and rigorous one. Each morning at 9:30 the eight American dancers climb three stories to the ballet stall for two hours of arduous classical training. Right after this, the company rehearses two hours for coming performances. The Americans then have "free time," which they like to spend listening to records and reading magazines in Amerika House until they get their call at 7:00 in the evening for the regularly scheduled opera ballet performances.

In addition to dancing in opera ballets, such as a new one called *Frau Luna* by Paul Lincke and old favorites like *Die Fledermaus*, there are two full ballet seasons, lasting one month each, of the same program. The first season began on Nov. 1 with *Les Sylphides*, the grand pas de deux from *The Nutcracker*, *Capriccio*

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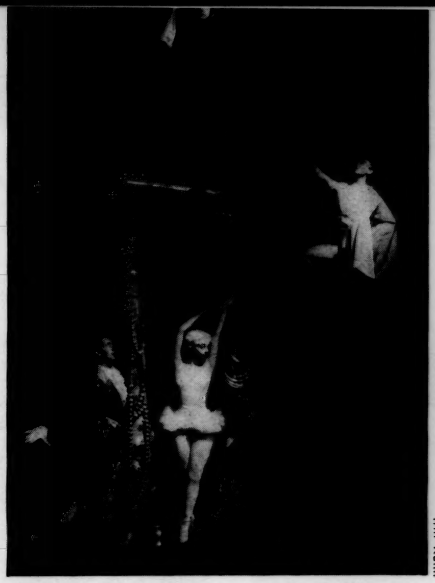
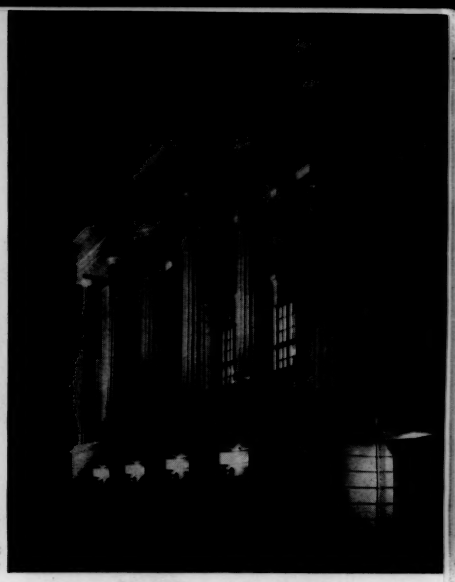


Irm Kuhn

Christine Hennessey, center, in ballet-master choreographer Renzo Raiss' new ballet "The Ivory Ball," the story of a gambler and his enchanted dice.



Exterior of the newly rebuilt Bremen Opera House. Bremen, one of Germany's oldest cities, is about the size of Boston, Mass.

Fritz Wolle

Leading dancers Christine Hennessey and Joseph Savino in "Imperator Waltz," backed by their American and German colleagues in the corps de ballet.

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photograph by Zachary Freyman: Text by Saul Goodman

BERT MAY

When Judy Garland played the Palace in 1951, Bert May got his first look at New York as one of Judy's dancing "Boy Friends." And he returned for a second look at the city the following winter, this time partnering Gwen Verdon in *Can Can*. But despite these brushes with the Big City — and another more recent stint at the Palace with Judy just this past winter — Bert is one of that very special breed of American dancer — the highly skilled dance craftsman who has grown up almost exclusively in the Hollywood studio, and whose dance training has been mostly entrusted to Hollywood choreographers. Since 1945, his work has been almost exclusively in films, with here and there a brief sortie into musical comedy or television.

Bert was born in the West Coast — San Francisco, to be exact. A family shift to Los Angeles brought him into early contact with the movies, as — of all things — a stunt man riding an old-fashioned bicycle downhill. Bert's proficiency in gymnastics helped.

Then the change from gym shoes to dancing shoes was inevitable. In 1945 Bob Alton signed Bert to a seven-year MGM contract. And from there on, well-known personalities like Jack Baker, Nick Castle, Jack Donahue, Eugene Loring, Robert Sidney, and Charles Walters became Bert's teachers, as well as his directors.

Like most Hollywood dancers, Bert occasionally finds himself in stage productions originating on the Coast. Lester Horton and Bella Lewitzky used him in their 1947 version of *Tongue in Cheek;* and in 1949 Esther Junger selected him for the leading role in *Willie the Weeper*. This thirty-five-minute opus had Bert on stage for all but a minute and a half.

Among Bert's film credits are an acting role in *The Clock* and dancing roles in *Summer Stock, Hit The Deck, It's Always Fair Weather,* and *Guys and Dolls.* In the last named he "danced in" for Frank Sinatra and Marlon Brando, which means that he assisted in the preparation and execution of the dance steps.

Occasionally Bert slips off into TV. Tony Charmoli has used him in two "Spectaculars," and Eugene Loring has used him in one. He has also appeared on the *Ford Jubilee Show.*

But essentially Bert May is a film dancer. His "heroes" are Fred Astaire and Gene Kelly. He has worked with both of them and been greatly encouraged by them. He also admires Michael Kidd, as a dancer as well as choreographer, and was extremely happy at the opportunity to work with Kidd in *The Bandwagon.*

He also thinks highly of his brother, TV actor Ken Mayer. And Bert's approach to each dancing role is similar to that of an actor preparing for a dramatic role. He considers the rehearsal period as his "class" and maintains that an actor is as good as his director, and a dancer is only as good as his choreographer.

MAY DAY HOBBY HORSE

BY MARY LOVE

So far as may be judged, the oldest May Day ritual celebrated in Britain is that of the Padstow Hobby Horse. Not so well known as the much publicized Helston Furry Dance which is performed a week later, the ritual of the Padstow 'Oss is a fascinating spectacle, and might well furnish the basic material for a folk ballet

The origins of this ceremony have been lost in the haze of antiquity. Occurring as it does in Cornwall, a corner of South England where Druidical remains are fairly common, there is every possibility that it is a survival from an ancient ritual of sacrifice, or animal worship, or even more likely, since this is a spring rite, from some primeval fertility ritual. However, between the pagan times in which the Hobby Horse had its origins and the first recorded word about it, there is a gulf of possibly four thousand years. (Local tradition has it that references to France in the song which accompanies it indicate either an allusion to the Siege of Calas in 1346-47, or else to the Napoleonic War. It may be both. But even so, it is but a scratch on the surface of history.)

Above: In the ancient city of Padstow, England, the heart of the May Day ritual is the "continual repetition of the mimed story of death and resurrection symbolizing the eternal revival of spring." Top to bottom: a sequence in which the "Teaser" brings the "Horse" back to life and leads him again through the narrow medieval streets.

At right: "The figure, almost totally black, is formed of a hoop nearly six feet in diameter covered with tightly stretched canvas . . . a tall conical head adorned with bushy eyebrows and a beard made of sheep's wool, an enormous scarlet tongue, and at the apex of the cone a bloom of horsehair and a cascade of ribbons."

There have been many attempts to find explanations for this Hobby Horse dance, although in what manner it may have originally been celebrated is still open to speculation. There are those who remember an aspect of the ritual which lasted until only several decades ago. The tradition then was for "a woman or girl to be taken under the gown of the Hobby Horse and her face lightly touched by a hand, sometimes grimy with lampblack. It was suggested that this safeguarded the woman or girl against all evil for a year."

Hobby Horses of one kind or another occur in many parts of the world, but so far as the writer has ever been able to discover, there has never been another quite like this one, and no other wherein the "Horse" is accompanied by a partner. This partner, or "Teaser" as he is called locally, is a role of some importance, and might be termed that of the *premier danseur*. The modern May Day performance lasts throughout the day, however, and during that time both roles — that of the "Horse" and the "Teaser" — are handed on to many different performers.

The present-day celebrations of Padstow's May Day begin the night before, when the entire town is decorated with flags and flowers and as much newly-leafed greenery, eked out with evergreens, as may be culled from surrounding woods in a few hours. An enormous maypole, festooned with flowers and bunting, is erected in the square, and the flowers arranged at its base are kept devotedly watered all the next day by the dwellers in neighbouring houses. On the following morning, May Day itself, the town is a riot soon after dawn, the first Hobby Horses to be seen being those of the children, some of them tiny, who appear all over the place, singing and dancing in attendance on miniature horses. Some of these junior performers are very good, and the "Colts," as the little hobby horses are called, are often very well made. At eleven o'clock, however, the real business of the day begins, and the town divides into two parties. There are two "teams," each with its own following, and there is a good deal of rivalry between them. The performers from the two teams are easily distinguished, since they wear quite different costumes. The "Old 'Oss" team, who claim (rather rashly) to be the descendants of the original team, wear a red-and-white pirate costume, make-up and earrings, and rely mostly on drums and one large accordion for their music. The "Blue Ribbon" team, formed by a group of young men after the 1914 war, has changed its costume several times, but now appears in white sailor suits decorated, in accordance with their title, with blue sashes. Everyone wears flowers, tulips being much in demand, and the girls who follow the teams (the actual performance is a male affair) sometimes dress in feminine costumes to match those of the men.

As the two teams make their appearance simultaneously in different parts of the town, it is impossible to watch both at once, and the non-partisan spectator must make his choice. Both are equally exciting, particularly to the visitor who has never seen the rite before, but the Blue Ribbon team is easier to see, as the gate from which they make their entrance into the market place affords a better view of the Horse than that of the rival team, which hurtles out of an inn into a narrow street with few vantage points.

The initial appearance of the Blue Ribbon Horse is spectacular, emerging as it does from a dark gateway framed in evergreens, and preceded by its white-clad band of attendant musicians. Led by the Teaser, who is masked and armed with a strange black club, the Horse charges out of the shadows. Anything less like a horse can hardly be imagined. It admittedly has a roughly carved head which is adorned with a name of black horse-hair, but there is nothing equine about it. The figure is almost totally black, and formed of a hoop nearly six feet in diameter covered with tightly stretched canvas, not unlike a gigantic tambourine. In the center of

(continued on page 92)

Students of the Peking State School of Ballet receive an academic education at the school. Above, first-year students.

CHINESE BALLET SCHOOL

An exclusive view

We Americans know very little of what is going on in Communist China these days since our State Department does not validate passports for travel into that area for political reasons.

Recently, however, DANCE Magazine had the opportunity to see a group of pictures that we found so extraordinarily beautiful that we bring them to you in spite of the fact that we have only a minimum of information about them.

We do know, however, that they were taken during the past year in Peking at the Peking State School of Ballet, an educational institution combining dance and academic studies, modeled on the Moscow and Leningrad ballet schools in Russia. As indicated in the captions, we also know some of the courses taught. But the essential information is in the photos themselves. In spite of the fact that there is no historical tradition of the ballet in China, the photos show us an evident aptitude; we can see the results of disciplined training; beautiful dance line, the glorious absorption in the faces of the students who have the privilege of attending the school. All of these once again tell us that the international technique of the ballet and the universal language of dance cannot be bounded by race or politics.

Lydia Joel

Eastfoto photos

The classic dances of China are part of the curriculum. *(over)*

Above: In charming practice dresses, the girls' ballet class works on basic positions and movements.

Below: Students rehearse a Chinese folk dance.

Above: Note the uniform and medal of the instructor of the men's ballet class.

THE END

Below: Character class includes working on a Polish folk dance. Note pumps. Chinese slippers were used in folk dance class.

FOLK DANCE TRADEMARKS, Part III

BY MARY ANN HERMAN of Folk Dance House, N. Y. C.

Previous articles in this series included a discussion on the part the hands play in folk dances of many lands — how they're held on the hips, or how they're used in circle dances. How, now, would you hold hands if someone asked you to do a couple folk dance?

One of the more common figures in folk dance is the side-by-side position: lady to right of man, inside hands joined, ready to move forward either in a walking, waltz or polka step. This is usually referred to as an "open position."

The average persons would probably take the most common hold. That is, they would join inside hands and hold them straight down. As they moved forward they'd turn face-to-face and back-to-back, swinging joined hands forward and back. Free hands would be on the hip. This would be the manner in which many Scandinavian, as well as German, Austrian, and Swiss dances would be done. That's how the Swedish *Clap Dance* or the Danish *Paris Polka* would be done. Yet one could not assume that this was a typical Scandinavian style, for look what happens when they use such a figure in the Danish *Masquerade*, or *Little Man in a Fix!*

Here the joined inside hands are brought up to shoulder level with elbows bent. There is only a slight leaning of the shoulders forward and back, and an equally slight movement of joined hands. Accompanied by the *Tyroler Waltz* or "tyroler" hopsa step, this figure becomes quite distinctly Danish in style. Even the feet move differently.

This very same shoulder-level elbow-bent joined-hand position is found in many old-time American and English dances, but here there is not the slightest movement of shoulders or hands as dancers move forward independently, linked only by their joined hands.

This figure takes on a completely new and exciting character when it is done by Slavs. In dances such as the *Karapyet, Kohanochka, Lezginka,* the joined inside hands now work as a lever. Bent at the elbow, the hands are brought forward and down, straight out at shoulder level, then brought up again. At the same time, the free hand is NOT on the hip, but used gracefully at shoulder level position to be swung out to the side, then across the chest.

The body is not turned at all, but is given a good line by the coordinated movements of the joined inside hands and the free outside hands. The movement is a swift one forward, smooth and flowing.

Hope Hawthorne

Arm movement, Russian style, shows the arms bent at the elbow before being opened out to the side at shoulder level.

Hope Hawthorne has captured the style of this version in her sketch on this page. (Both of her illustrations last month, incidentally, were of Yugoslavian hand-holds, not just one, as was indicated.)

The Polish folk dancers have a similar inside hand hold, but since they use this figure mostly in dances of 3/4 time (the Russians do it in 2/4 time) the body reacts differently. The free hands are quite rounded out and extravagant flowery gestures of all kinds are used. The shoulders lean forward as if to follow through with the free arm. The body leans forward as if scooping up sheaves of wheat, then straightens up flinging hands outward. Another interesting inside hand hold is found in the Danish *Sonderhoning* where for the first part of the dance the girl clenches her left fist and the man grasps her wrist to lead her alongside around the circle. Undoubtedly the figure dates back to the days when women were meant to be subservient to men. While folklore groups still preserve this hold, the Danish girls who do the dance in social halls have evidently rebelled, for the dance is now done for the most part with just an ordinary hand hold.

It is unfortunate that many American folk dancers in doing the above dances make them all look alike by doing a plain face-to-face, back-to-back, balance in and out movement, with hands held low. If they were to strive to do each dance in its traditional native style they would not only look a lot better but be rewarded with many different kinds of new dance experiences, both physical and emotional.

(more next month)

Thirteenth in a series of YOUNG DANCER "STORIES OF THE BALLET" by REGINA WOODY, illustrated by ARLINE THOMSON

SWAN LAKE

Ballet in four acts
Music by Peter Ilyich Tchaikovsky
Book by Begitchev and Geltzer
First version choreographed by Julius Reisinger, Bolshoi Theatre, Moscow, March 4, 1877
Definitive version choreographed by Lev Ivanov and Marius Petipa, Maryinsky Theatre, St. Petersburg, February 8, 1895

Like the Romantic ballets which preceded it by some fifty years, *Swan Lake* is a tragedy of ill-fated love. A note of optimism is achieved only by giving the audience a glimpse of the lovers as they sail off, after death, in the sky.

At its first performance in Moscow in 1877, *Swan Lake* was a failure despite its lovely Tchaikovsky music. The Julius Reisinger choreography was considered to be trite and stylized, while the ballerina, Pauline Karpakova, was found quite mediocre. But in 1895, Lev Ivanov and Marius Petipa rescued *Swan Lake* from oblivion in a version that has been the basis of every subsequent staging.

In many ways this version of *Swan Lake* was a balletic innovation. For Lev Ivanov broke with tradition and freed the corps from the task of freezing in place or retiring to the wings when the principal dancers were on stage. He motivated their movements as he did those of the principal dancers, entirely by the music. It was some fifteen years before this technique of mass movement (now taken for granted) was used again by Fokine when he choreographed *Les Sylphides.*

(over)

The story of *Swan Lake* has been recounted by many writers. The ballet opens on the scene of young Prince Siegfried's birthday party. However, his coming of age presents a problem. He must choose a wife at the following night's court ball. The idea does not please him, though he is properly obedient to the Queen Mother's command.

Making the most of his single bliss, he goes off with his friends to hunt wild swans. It is then that he sees Odette, the Swan Queen, the loveliest of maidens. Swan feathers provide a frame for her exquisite face, tiny wings are folded on her shoulders. And her slender arms are a-quiver in terror at the sight of his bow and arrow. He assures her of her safety, and having fallen in love at first glance, takes her into his arms and promises her eternal love and constancy. This vow will release her from the magic spell cast by the wicked magician, Von Rotbart, who forces her to live as a swan except after midnight, when until dawn, she is once again a beautiful young woman.

As if summoned by their thoughts, Von Rotbart arrives. Odette must obey his imperious command to become a swan again.

In the next act, at the court ball, the malevolent Von Rotbart substitutes his own evil daughter, Odile (usually played by the same dancer who has portrayed Odette). But now, as Odile, her character has completely changed. She is cold, calculating and cruel. This is shown in her brittle technique and her savage thirty-two fouettés.

Poor Siegfried has no idea that this glittering Black Swan is not his love, and he plights her his troth, never seeing the vision of the forsaken Odette weeping pitifully outside the castle window. A dreadful flash of lightning shows him his mistake, and he dashes out to find his true love in her woodland glade.

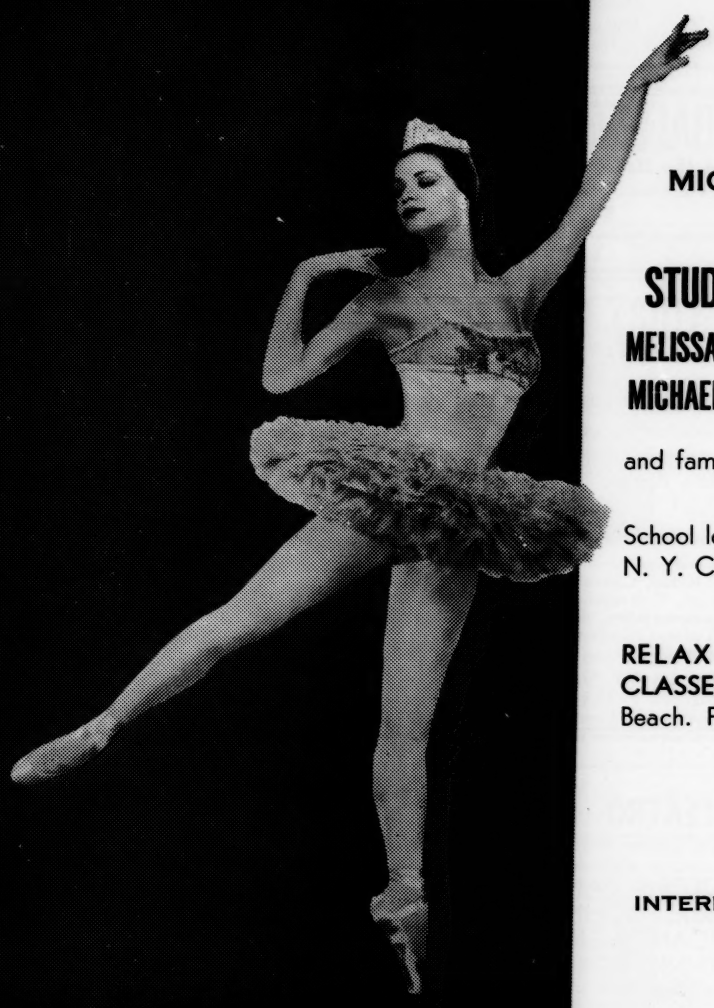
In the last act, Odette mourns her betrayal, and in a final gesture of despair, hurls herself into a lake of tears. Siegfried, distraught at his tragic error, decides that the only way to be with his beloved is by following her into death. He, too, drowns himself. And in the final burst of lovely music, the two lovers can be seen gliding through the sky, united eternally, while below, Odette's swan companions gently undulate their arms.

Although this is the full-length *Swan Lake*, and as done by Britain's Royal Ballet, Russia's Bolshoi Ballet, and the Canadian National Ballet, American audiences are more accustomed to a one-act version. In it the Prince goes hunting with his friends, meets the Swan Queen, and finally loses her, as the magician turns her into a swan. Siegfried falls powerless and prostrate upon the ground.

Because of the brilliantly conceived dual role of Odette-Odile, *Swan Lake* is the supreme proving ground of ballerina stature. It challenges every ounce of technique and understanding that a performer can bring to it.

Add to that the unusual melodiousness of its score and the quality of its choreography and you have a ballet eighty years young in 1957, and one that has a good chance of being as important eighty years from now as it was yesterday, or is today. *THE END*

MELISSA HAYDEN



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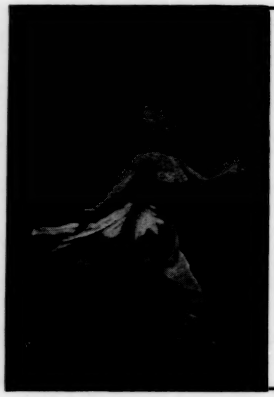

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(continued from page 25)

kind of planning in curriculum, personnel and building. To the best of my knowledge, Lincoln Square is virtually daring the Board of Education to come into Lincoln Square with the High School of Performing Arts. William Schuman, President of Juilliard, and a member of our Commission, says that it will be the most natural thing in the world for the High School to be on one side of the street and to send its graduates across the street to Juilliard where they will continue their work on the college level. Lincoln Kirstein, General Director of the City Center Ballet, also a member of our Commission, sees Lincoln Square as the only logical place for our school. In fact, all the members of the Commission concur.

So, as I am about to leave the New York City school system, I envison such an institution in the cultural center of a city that is in itself the cultural center of the world. I envision the Board of Education giving immediate impetus to this movement by staking out a claim at Lincoln Square, working out design and construction on the drawing board, calling for a special examination to provide a new principal, and requesting faculty, parents, and advisory commissions for a curriculum blueprint that will provide our school system with the highest possible quality of instruction in performing arts.

There is a final note which, to many, will be off-beat. But to others, who were born in New York (as I was, just around the corner from Performing Arts) it is on-beat and serious. The cue was given by the Vice-President of our Parents Association when she addressed the Superintendents: "For several years my husband and I have been planning to move out of New York City. But about two years ago our daughter informed us that she wanted to attend Performing Arts. She auditioned and was accepted. She has kept us living in the city." How many other parents are leaving New York because they cannot find satisfactory schools in the city? How many others are staying because they do find not only satisfactory but indispensable schools? If the Board does what it should about Performing Arts, it will not only make the city a more desirable living place for some two thousand parents and their children, but it will be making the city more desirable for parents and children whose love of music, drama and dance will themselves make New York City a better place in which to live. *THE END*

MAY
CALENDAR OF EVENTS
N. Y. C.

May 1-4	**Ballet Russe de Monte Carlo** Metropolitan Opera House
May 3-4	**Brooklyn College Dance Program** Brooklyn College; 8:30
May 4	**Marie Marchowsky & Dance Co.** 92nd St. YM-YWHA; 8:40
May 6 & 27	**American Ballet Theatre Previews** (by B. T. Foundation membership only, available at theatre) Phoenix Theatre; 8:30
May 11	**Contemporary Dance Prods.** 92nd St. YM-YWHA; 8:40
May 12	**Westchester Ballet Co.** 92nd St. YM-YWHA; 2:40
May 12	**Don Cossack Chorus & Dancers** Carnegie Hall; 8:30
May 13 & 20	**American Ballet Th. Workshop** Phoenix Theatre; 8:30
May 19	**Anna Sokolow & Dance Co.** 92nd St. YM-YWHA; 2:40
May 19	**NY Ballet Club Choreo. Night** High Sch. of Fashion Industries; 8:30
May 25	**"Histoire du Soldat" and "Facade"** 92nd St. YM-YWHA; 8:40
May 29	**Children's Dance Demonstration** 92nd St. YM-YWHA; 8:30
May 31 & June 1, 2	**High School of Performing Arts** Spring Concert Hunter College Playhouse 8:30, 8:30 and 2:30

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RECORDS REVIEWED

Every once in a while a score turns up that defies classification. Stravinsky's *L'Histoire du Soldat* is one: neither opera, nor ballet, nor pantomime, nor chamber music, but a mixture of all of those elements. Gian-Carlo Menotti's *The Unicorn, The Gorgon,* and *The Manticore* is another. Both of these scores have just been recorded — the Stravinsky for the fifth time or so, the Menotti for the first.

Menotti composed his UGM (to give it a short title) as an Elizabeth Sprague Coolidge commission, and it was first presented in Washington, D.C. Last season it received its premiere by the New York City Ballet, with choreography by John Butler. UGM is a series of madrigals supplemented by a small orchestra, conducted on this disc (Angel 35347) by Thomas Schippers (who conducted the New York premiere). In effect, UGM, which stems from such works as Vecchi's *L'Amfiparnasso,* is a ballet opera. The chorus sings the story and the dancers act it out in dance and pantomime.

Angel worked closely with officials of the New York City Ballet in preparing the disc. The same chorus has been used; the musicians, however. are different Angel has prepared an elaborate program book, with texts of the "madrigals," medieval illustrations of the mythological inhabitants of the ballet and other miscel-

Radford Bascome for Angel Records

L. to R.: The Unicorn, the Gorgon, and the Manticore, the Poet's beloved beasts, in Menotti's madrigal fable, as performed by Arthur Mitchell, Eugene Tanner and Richard Thomas of the N.Y.C. Ballet.

BY ROSALYN KROKOVER

laneous information. The recorded sound is magnificent, and so is the performance. Sections of the score stand up beautifully on rehearing, especially the Fourth Interlude, which is Menotti at his melodic best.

Victor has released *L'Histoire du Soldat* as *The Soldier's Tale*. In this recording (Victor LM 2079) the score sports a fine, idiomatic English translation of the Ramuz libretto by Michael Flanders and Kitty Black. All of the score is present, including the narrator and the two other speaking parts. Of special interest to dancegoers is the presence of Robert Helpman as The Devil. Helpman, of course, is no longer with Sadler's Wells, and his major activity these days is as an actor, and a very successful one. Terence Longdon takes the role of The Soldier, and the narrator is Anthony Nicholls. John Pritchard conducts the sharp, proficient little group of instrumentalists.

New York has not seen too many performances of this masterpiece. The best up to this time took place in the late 1940's, with Dimitri Mitropoulos conducting and the leading dance part taken by Atty van den Berg. But of recordings there has been no lack. The new one is the most satisfactory all-around complete version, and is preferable to the discs that present the concert suite alone. In addition, the recorded sound is exceptionally realistic, and the instruments emerge with color and superb balance.

The Soldier's Tale might be described, in the words of the liner notes, as "diminutive travelling theatre." As in the Menotti ballet, Stravinsky's score, which dates back to 1918 or thereabouts, combines the voice, music and dance. The text was drawn from a Russian folk tale. It is a bittersweet little story, and so is the music. Stravinsky has seldom composed anything with more point and brilliance. He uses popular dance elements — waltz, tango, etc. — all transformed by the composer's alchemy into something unique. The sharp rhythms, the piquant melodies, the acerbic harmonies and the sheer mastery of the instrumental writing combine to place the score in a very special category among Stravinsky's works. *(more next month)*

June Taylor

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Ballroom U.S.A.

"a-magazine-within-a-magazine"

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"E NATA UNA NUOVA DANZA": "A new dance is born," is the latest bulletin from Italy. In a Rome studio film stars Silvana Mangano and Tony Perkins rehearse "The Crawl," a take-off on Rock 'n' Roll, to be seen in the new de Laurentis-Columbia picture, "The Sea Wall."

COMING — "THE CRAWL"

Movie Pair to Introduce New Twist on Rock 'n' Roll in "The Sea Wall"

BY DONALD DUNCAN

There's a new Rock 'n' Roll dance on the way. This one's called *The Crawl.*

When it comes along, the teen-age set is sure to sit up and take notice, because it's being introduced by their own newest movie heart throb, Tony Perkins. As his glamorous dancing co-star, young Perkins has Italy's beauteous Silvana Mangano. Their rousing rendition of *The Crawl* is a sequence in the new Dino de Laurentis production of *The Sea Wall,* which Columbia Pictures is releasing in the fall.

Our report comes from choreographer Roye Dodge, who has just returned to Manhattan from Rome, where he staged *The Crawl* scenes for filmdom's newest "dance team."

At first Mr. Dodge was asked to stage the dances in Bangkok. The film is set in Thailand and the exterior shots were made there. But since the choreographer's schedule didn't allow enough time for him to go half way around the world for the assignment, it was arranged to have the dances shot at the Cine Citta studios outside Rome.

What has Rock 'n' Roll got to do with Thailand? In *The Sea Wall,* it seems, Tony and Silvana play a brother and sister living in a remote spot in the Far East. A treasured possession is one solitary jazz

ROCK 'N' ROLL WORKOUT: "When in Rome, do as the Romans do." And they're rocking and rolling in Italy, reports choreographer Roye Dodge, who is shown above coaching Tony Perkins and Silvana Mangano in his new version of R & R, "The Crawl."

recording. The story line calls for them to invent a Rock 'n' Roll-type dance to that record and later to dance it in a cafe scene.

Although he has had little dance training, Tony Perkins — according to Mr. Dodge — is a natural for eccentric movement, and his dancing is reminiscent of the style of Buddy Ebsen. (Before his big Hollywood break, while he was around New York playing in *Tea and Sympathy* Perkins did take some modern dance classes with Anna Sokolow at the New Dance Group.)

At first exceedingly shy, Perkins really warmed up to his dancing bit, and Mr. Dodge tells us that he worked like a beaver to perfect his performance of *The Crawl*. His hoofing talent goes along with a nice gift for singing and playing jazz piano.

Dodge pays tribute also to the conscientious work put in by Miss Mangano. She, however, has had considerable ballet training, including study in England, and she has worked in Afro-Cuban dance with Katherine Dunham. A few years ago she appeared with Dunham in an Italian film called *Mambo*, and Miss Mangano is remembered for another dancing appearance in *Anna*.

Although the idea of Rock 'n' Roll in far-off Thailand might seem far-fetched, it's a household word today in Rome, says Dodge. It's in the musicals and it's on television. Cafe society is rocking at such swank spots as the Jicky Club on the Via Veneto. The Italian youngsters can't get enough of it, and they are avid collectors of American R & R records, even though these are fantastically high-priced for the juvenile allowances there. Big recording favorites at the moment in Italy are the Platters and Frankie Laine.

With the arrival of *The Crawl*, the Rock 'n' Roll situation is not likely to simmer down very soon.

Here is Mr. Dodge's outline of the basic, the Crawl Step, and a variation:

Start in closed ballroom position. However, partners must be almost an arm's length apart with body leaning forward and knees bent in a crouched position.

BASIC (man's part)

&8: 2 quick steps in place, L,R
1: kick L to L side
2: step L in place
3: kick R to R side
4: step R in place
5: kick L to L side
6: step L in place
7: kick R to R side
&8: 2 quick steps in place R,L

CRAWL STEP

1: step R fwd
2: bend R knee pulling L knee up in front
3: step L fwd
4: bend L knee pulling R knee up in front

Repeat CRAWL STEP ending with 2 quick steps R,L in place on cts. & 8
Repeat the entire step reversed, with the Crawl steps moving bwd.

VARIATION

1: step R to R side (R open pos) man's L hand holds girls R
2: kick L fwd to front
3: step L to L side (face partner)
4: kick R fwd to bk (to L side)
5: Step L to L side (face partner)
6: kick L fwd to front again
7: drop hands, step I fwd making ¼ turn to R
8: step R bk, make ½ turn R to face girl, (R side by R side)

Execute CRAWL STEP, man moving bwd. Both partners have R arms around each other's waist and heads resting on each other's shoulders. Start with step L bk and crawl through 7 cts. End on R foot, make quick pivot on R to R (½ turn) on ct 8. This reverses position, each now has L arm around other's waist. Repeat CRAWL exactly as before, man moving bk and starting L again. This time finish on ct 8, weight on R, L knee up in front. Drop arms and CRAWL around each other without turning. Each moves to L side with man making fwd step on L, side step on R (back to back) back step on L, and another back step on L to end facing each other.

DANCING IN RECREATION

Value of Dance Proved in 30 Years of Recreation Work, says Authority

BY JACK PETRILL

The most practical translation of man's varying emotions—as I've found it in 30 years of working in recreation—is dancing.

In addition, the color and rhythm of music and dancing are the most effective means of reaching the greatest number of people. The first time I used dancing in recreation was in 1927 when I was playground director of Detroit's Christ Episcopal Church, the congregation of which included the Fords and other prominent auto industry families.

It was still the time of Prohibition, and our well-equipped, 3-terraced playground was located on Detroit's waterfront, directly across the river from Windsor, Canada. Liquor was being bootlegged from Canada to the U.S. side of the river. Boys ranging in age from 15 to 18 were being used by their "elders" to haul this illegal liquor in cars from the waterfront to secret warehouses. Most of the young boys who hauled the liquor at night spent their days at the Christ Church playground. As might be expected, they were a belligerent, cocky group of "wise guys."

To do them any good I first had to gain their confidence. In less than a year, with a variety of organized athletic activities, I won them over—but the boys still had no social contact with the opposite sex. One reason for this was their dress habits—they favored wearing odd slacks and loud-colored shirts, which gave them a tough appearance.

I had frequent "bull sessions" with them about all kinds of activities and talked over with them plans about what we should do next. One day, out of a clear sky, I said, "We're going to have a dance."

They had never hesitated to express themselves before, but the word "dance" brought on a sort of soft quiet from these tough guys. Before I said "dance," these wise guys would have taken on the world. I knew it scared them, but I could also sense in the silence that they wanted it. Before anyone could make a wisecrack against the idea, I took the initiative and said, "Boys, we are going to hold a dance in the Church House in two weeks and I expect everyone here to attend. The church folks will ask many young ladies who can dance to be there—so don't let me down."

Columbia Pictures

FINAL RESULT: After three weeks of rehearsing the dance sequences, this is the way Mangano and Perkins looked as they cut loose with "The Crawl" in the scene depicting a bistro in Thailand in "The Sea Wall."

One thing about such boys: if you are their leader, either in hauling liquor or in their recreational pursuits, they have a strong loyalty.

The announcement of the dance created quite a stir. After much pro and con as to whether they would attend, they finally got to the point of being for it—not completely, but enough for me to offer the next move.

I laid out the plan of dress needed and the etiquette. We even had dress rehearsals of a sort. These boys, don't forget, had money from running liquor; they could easily afford to groom themselves properly.

On the night of the dance, thirty of my "roughnecks" arrived at the Church House all dressed in blue suits, black shoes and the most proper ties. I was proud of them; they almost looked like a squad of Marines.

We had ten women chaperones, all gracious ladies, to welcome the boys and introduce them to the assembled young ladies. The boys had a good time, and the usual rugged hoodlum language and habits somehow were converted into a gracious, gentlemanly front that made a pleasing impression on the girls, who were primarily from the Christ Church roster of "good" Detroit families.

The chaperones reported that the girls said they had never met such a nice group of interesting young men, although they noticed a good many "deze" and "doze."

I was at Christ Church for three more years, and during that time I saw that ballroom dancing brought to about 75 per cent of the young boys an awareness of the better things in life. This contact awoke something in them that was dormant—from a lack of encouragement, sympathetic leadership and facilities.

To me this indicated then, as it does now, that social dancing is an essential part of any recreation program. The human being who does not respond to ballroom dancing or, for that matter, dancing in any form, is rare indeed.

Dancing, unlike most other recreational pursuits, is a social activity that can include the entire family. It also relieves the tension and monotony which may be built up during the working day.

Important benefits are the introduction to physical contact with the opposite sex—legitimately, it permits the male to put one arm around a lady's waist, while she has one hand in his.

(over)

Ballroom dancing requires many graces of etiquette—for instance, how to ask a lady to dance, the proper escort technique both going on and off the dance floor, and expressing appreciation for the dance.

The points impressed in personal appearance are proper hair grooming, use of deodorants, clean well-pressed clothing, shined shoes, etc.

Dancing teaches the man to be careful of his posture, of how he puts his arm around his partner's waist, of how he holds her hand, an awareness of moving in unison—and watching that he does not step on the lady's toes. All this makes a man more considerate of other people.

For boys aged 14 and 15, dancing with a girl dispels many of the fears of association with the opposite sex. A great initial personality change for the better can occur with this introduction.

As I stated in my book, *After the Whistle Blows:* "Dancing, like music, is one of the oldest forms of human expression. Today the ability to dance has become a social requisite and dancing of all types is a popular form of recreation.

Bruno of Hollywood

RECREATION AUTHORITY: Author Jack Petrill, mgr. of N.Y.C.'s Arcadia Ballroom, was Recreation Director of General Motors Corp. for many years and has had outstanding experience in the field of general and industrial recreation. His book on the latter subject, "After The Whistle Blows," is used in many colleges as an authoritative textbook.

"In a recreation program, dancing and dance instruction are closely associated with other activities. Classes in social dancing will encourage more people to participate in social activities. The same is true for instruction in folk dancing. Courses in ballet, tap and musical comedy dancing will provide talent for various dramatic and entertainment activities.

"Classes in social dancing should be arranged to accommodate both day and night workers and should be divided into beginning and advanced groups. It is suggested that dancing parties for both classes be held periodically.

"In industrial communities, especially those containing varied nationality groups, folk dancing may become a major activity. Volunteer leaders appointed from among the members of dancing classes may be used to demonstrate and help teach the various national dances. Folk dancing is wonderful entertainment and fun at picnics and other outings. It may also be incorporated into a musical show or used as entertainment at open house, pageants and similar activities.

"Although ballet and acrobatic dancing will appeal more to children than adults, it may be possible to arrange courses in such dance forms for those grown-ups who are interested. Tap dancing classes are usually well received. All instruction should be handled by a professional.

"If variety shows, musical revues and similar forms of entertainment are planned as part of a recreation program, it would be wise to offer a course in musical comedy dancing or choreography. Naturally, it will appeal mostly to the younger women, although it may also attract young men. In this, as in all specialty dances, the services of an experienced and competent professional instructor are indispensable."

Dancing in recreation is an indispensable activity and one that provides the individual invaluable experience in grace, poise, grooming and social ease.

MIXERS TO THE RESCUE

Party Novelties Can Save the Day at End-of-Season Recital Time

BY DOROTHEA DURYEA OHL

"Johnny" and I have been firm friends for a good many years. Always a reliable Circle Mixer, "Johnny" came to the rescue dramatically some time back during the recital of a private school where I head the Ballroom Dept.

The recital theme (tried and true) was a tour of night clubs: to the Hawaiian Room for Hulas; to the Latin Quarter for a Can-Can chorus; to the Village Barn for square dancing, etc. Seated at tables around the stage, or getting up to dance before the "floor shows" were the night club patrons. These were, of course, the school's ballroom pupils.

The head of the school had asked me to act as mistress of ceremonies. "Just give me a script, Mr. James," I responded, "and we're in business." The recital, scheduled in the local theatre, included music students as well as pupils in non-ballroom phases of dance—all of them unknown to me. I knew only the ballroom pupils. Since I did not have time to attend complete rehearsals, the script was a must.

At the run-through Mr. James informed me that my script would be ready for dress rehearsal. So I put my groups through their numbers and took off for my next appointment. Dress rehearsal was the usual mad house. There I was assured that my script would be ready for the performance.

Later, Mr. James phoned me about an added crisis. Many teenagers in the square dance groups couldn't make the show. Those left would look skimpy on stage. What to do? We couldn't just leave them out—it wouldn't be fair to the faithfuls.

"The TADS! They're the answer," I told him. "That's the Teen-Age-Dance Club I run for one of the local churches. They love square dancing, and they've all got square dance duds."

Quickly we organized car pools, rounded up all available TADS and rushed our "guest artists" to the theatre in time for the show. Mr. and Mrs. James, making last-minute changes and trying to bring order out of chaos, waved signs of relief at the sight of reinforcements. But suddenly I heard:

"We'll have to put on the Village Barn scene *now*. Are all you people ready?"

I herded TADS and ballroom pupils on stage and called for the night club performers to line up backstage to be ready to go on when they heard me announce their numbers.

"Where's my script, Mr. James?"

"Good Lord!" he gasped. "I'm sorry—there just wasn't time. Please just go out there and take over!" I gulped—and out I went.

"Good evening, ladeez and gents. Welcome to the Village Barn. You've seen professional square dance groups on TV. Well, we aren't one of them. We just have fun—and part of the fun in square dancing is when someone makes a mistake and goes the wrong way. Now, dancers, form a circle please. We'll do our first figure once slowly, without music, so that whoever doesn't know this one can soon pick it up." (They all knew it—this was just camouflage to soothe nervous apprehension.) "And let's try OH, JOHNNY!"

Here's a description of my version of this Circle Mixer with singing jingle calls to the tune of *Oh, Johnny, Oh, Johnny, Oh!* In the description below, the singing call is given in italics; immediately following is the action that corresponds to that call:

All join your hands and you circle the ring
(Great circle facing center, girl to man's right—all move left in circle)
Stop where you are and you give her a swing
(Man swing partner)
Swing that girl behind you
(Man swing girl on his left)
Swing your own when you get home if you have time to
(Man swing partner)
Allemande left with your sweet corner maid
(Man allemande left with girl on his left)
Do-si-do your own
(Man do-si-do with partner)
Now with our neighbor you all promenade round the hall
(Man, on finishing do-si-do, continue bwd to meet girl behind him—she was girl on his left, now becomes his next partner —they promenade fwd in LOD)
Singing "Oh, Johnny, Oh, Johnny, Oh!"
(Everyone sings "Oh, Johnny, Oh, Johnny, Oh!")

Repeat all with new partner; and continue—each time with new partner—as often as desired .

Here's a short refresher course on square dance material and terms used in *Oh, Johnny:*

a. Easiest way to achieve circle formation: March couples fwd around room until lead couple catches up to last couple; halt the march and direct that all face in to center.

b. Commands are always given to man unless specifically stated otherwise.

c. Title "man's partner" means girl on his right.

d. Any title other than "partner" (neighbor, corner maid, girl behind you) means girl on man's left.

e. "Swing your partner" — couple turn right, any desired pos. Most frequent form: R Outside Pos. (see Ballroom Dict., DANCE Magazine, July 1956); both fwd R turning right; ball of L ft approx. at R heel (pushing action); fwd R continuing to turn right; repeat pushing action with L and turning action with R, until turn is completed.

f. "Allemande left": partners face opposite, L hands together palm-to-palm, elbows bent—walk fwd in circle to left.

g. "Do-si-do": partners face-to-face — each walk fwd passing one another R shoulder to R shoulder; couple back-to-back (dos-a-dos)—each move to right and walk bwd passing one another L shoulder to L shoulder, regaining original position.

Now back to the recital crisis. After that first practice time around, the dancers' singing of the final *Oh, Johnny, Oh!* came out like a squeak. But I was out of breath, too, and that was the only spot where I could rest my voice before starting to sing the calls for the next round—louder and faster. So I turned to the theatre audience:

"Now you people out there, here's where you come in. When you hear — right after *Now with your neighbor* . . the word *Singing*, you all sing, just as loudly as you can, *Oh, Johnny, Oh, Johnny, Oh!* Let's hear you. That's pretty good. Now, do it again—louder. That's better. Now, Mr. Orchestra Leader, will you play it through once, please? And, while we're doing this, Mr. Stage Manager, will you get me a corrected program? You see, there had to be some changes tonight, and it would be nice if I could tell you what number you'll see when. NOW—dancers, honor your partners . . . "

AULD LANG SYNE: At a party celebrating the 50th anniversary of N.Y.C.'s Hotel Plaza, Cyril Ritchard, B'way star of "Visit to a Small Planet," presides over a reunion of two exhibition ballroom dancing stars of pre-World War I days, Irene Castle (l.) and Florence Walton (r.). In that era the teams of Vernon & Irene Castle and Maurice & Walton were keen rivals.

I really don't know who had a better time—the dancers on stage or the singers in the audience. The rest of the performance? Like a breeze—the people on the other side of the footlights were our friends, for they were part of the show.

Here we shift from recitals to parties. And here's a dance that really puts the "*novel*" into "novelty." It was presented by Katharine Dickson of Boston at the March meeting of the N.Y. Society of Teachers of Dancing.

POLKA FREE-FOR-ALL MIXER

Couples in Closed Pos., circle formation: man's back to center, girl face center. Descr. for man; girl counterpart unless otherwise indicated.

I.

1 M. { Touch L heel to left side / Touch L toe back of R ft (girl: R toe back to L ft)

1 M. Polka L
2 M. Repeat preceding 2 M., begin R

4 M. { Each: solo circle—man left, girl right—with 4 Polkas fwd

8 M. Repeat preceding 8 M., finish with man in LOD, girl oppos.

16 M.

II.

16 M. Grand Right & Left, Polka style, acquiring new partner

III.

16 M. Closed Pos., Polka with new partner—in place, turning, traveling at will.

IV.

POLKA FREE-FOR-ALL

16 M. Partners separate and re-unite—Polka Free-for-All—ALL SOLO Polka anywhere, any direction, getting together at end of 16 M. in time to

Repeat all 64 measures.

Occasionally things designed expressly for the younger set are shrugged off by them as "too childish;" and sometimes adults sometimes feel themselves too mature to play games. But if Polka Free-for-All gives youngsters half the fun it gave to the adult teachers I saw trying it out at the Hotel Astor, a rollicking good time will be had by all.

Miss Dickson explained that part of the fun of the Free-for-All was to see how far one could travel and still get home to his partner in time.

"I made it all the way to the elevators and back!" boasted one of the best travelers.

(The record used in "Mixers to the Rescue" is "Carl Journell Presents Oh! Johnny, Oh!" on FOLKCRAFT label — #F1037B. It contains no singing or speaking — you sing your own.)

EASTERN U. S. CONTEST

Husband and Wife Employed in Aircraft Industry Declared Champions in N. Y. C.

PHOTOS BY HERB FLATOW

Ethyle and John Lucchese, of Woodside, Queens, N.Y.C., were All-Around winners in the Eastern U.S. Amateur Ballroom Dancing Championship finals March 24 at the Arcadia Ballroom in N.Y.C. In the preliminaries, the Luccheses won first place in Tango. Other firsts were: Fox Trot, Joy and Tony Cancellara, of Linden, N. J.; Waltz, Pauline Sadowski and Joseph Zabuto, of Brooklyn; Rumba, Phyllis and Guido D'Alessandro, also of Brooklyn.

The contest served as a test run for rules formulated by the National Committee for Ballroom Dancing for the National Ballroom Operators Dancing Championships, finals of which will be held at the Arcadia in September. Committee member Helen Wicks Reid was in charge of assembling teacher-judges for the competition series.

JUDGES VIEW: In foreground, teachers Catherine McVeigh, of Philadelphia, and Basil Valvasori, of Hamilton, Ont., rate the finalists from a vantage point on the Arcadia stage. Third judge of the evening, not shown in photo, was Lilafrances Viles, of Hyde Park, Mass. Judges for the preliminaries, in addition to the above, were: John Clancy, NYC; Fred Frobose, Nutley, N. J.; Wm. E. Heck, So. Orange, N. J.; Renee Hill, St. Davids, Pa.; Dorothie Howell, NYC; Kay Kafka, NYC; Pat Mastrolia, Jersey City, N. J.; Dorothea Duryea Ohl, Howard Beach, NY; Ralph Pinzo, Forest Hills, NY; Virginia M. Wheeler, Forest Hills, NY; James Whitton, Brooklyn, NY; and Doris Weber Zea, Brooklyn, NY.

HAPPY CHAMPIONS: Enrico Lucchese and his wife Ethyle do a solo turn around the floor after being declared All-Around winners. Both are employees of the Kollsman Aircraft Instrument Co., Elmhurst, L. I.

NEWS OF BALLROOM DANCE

MIAMI, NASSAU, CUBA AND GRAND BAHAMA NOTES

A Californian on the Caribbean: Miami is Utopia for both dancer and ballroom teacher. Tourists make arrangements for lessons before they unpack their bags. In addition to all the independent schools in the Greater Miami area, there is a studio in every large hotel. A conversation I overheard brought out the fact that a family of five, desirous of learning the latest ballroom techniques, couldn't be enrolled for lessons for two weeks. This seemed incredible, so, under the guise of a prospective student, I phoned for an appointment and was also informed I could have a confirmed set of lessons in two weeks. After much coaxing on my part, I was told they could fit me in at *7:30 AM or 10:45 PM!*

In Miami it isn't a question of where to go to dance but how many spots one can manage to include. The proximity of the West Indies, a short air hop away, makes Cha-Cha and Calypso the prevailing favorites. The commercial type of Calypso heard and danced in Calif. seems pale compared to the authentic, exciting version. Unquestioned top Calypso band is Lad Richards, heard at the Ocean Ranch; they are versatile enough to swing into good Mambo, Cha-Cha and Merengue.

Nassau features my favorite group, John Chipman's orchestra, who play Bahamian Calypsos at the Carnival Club in the beautiful Ardastra Gardens. I had often heard their Confidential Club album. It had such strong appeal that I re-routed my entire trip to see and hear this group.

We ballroom teachers who have bemoaned Rock 'n' Roll music and its influence on the teenagers should welcome the fact that, in the musical field, Calypso is running far ahead of rhythm and blues. *IF* we can unite on a standard form of ballroom Calypso, we will have a dance that can carry over until the Rock 'n' Roll menace abates. Many teachers are introducing their Calypso versions—few of them authentic—with such a hodgepodge of ideas that the dance is likely to be killed—just as Merengue was killed on the West Coast. We received so many garbled versions of Merengue (from teachers who "learned" it, they said, in the East, in Puerto Rico, or in the Dominican Republic) that the confused Westerners simply ignored it.

Because of this, many teachers are up in arms to get Calypso presented right, both to the public and to those attending this summer's teacher conventions. We'll be lost if we're deluged with hundreds of synthetic versions.

The dance has, of course, been going through a shaping-up period, and the last two editions of BALLROOM USA have presented Calypso in its early stages. During such a period, as Dorothea Ohl mentions, "anything goes." But the dancers and teachers of the Islands, as well as those in Florida, have now approved an official ballroom version of Calypso. It has been worked into 8-measure steps, copied from the natural impetus and tallied with the movements of the West Indian performers.

Carnival season in Cuba was much like what I had witnessed in New Orleans a week earlier—but with a more Latin atmosphere. However, King Momo's activities ceased abruptly when Cuban political unrest replaced the Mambo beat with the staccato of bullets.

Back to Miamians: they are intense in their feeling for Cha-Cha. It alternates from a smooth to a swinging style, as differentiated from the dip and rise on the 2nd count, as danced in Cuba. In Florida, they don't stress what count one starts on; they allow for individual styling and they themselves change counts frequently. The scene presented some of the best looking dancers, in the Latin vein, I have ever witnessed.

I was in terp heaven viewing the dance teams in all the shows in Florida. In Calif., because of the scarcity of clubs, we seldom see these duos. All Miami is in love with Midge and Bill Haggett, a youthful pair appearing at the Celebrity Club. Their appeal is in their sensitive and flawless approach to the "story book" type of dancing.

Ralph Flanagan, noted orchestra leader, is now a resident of Miami Springs. He has begun a class in dance band work for young musicians at the Miami Edison school . . . Phillis Kapp has three exclusive Country Club Cotillions—the Miami Shores, the Miami Springs and the Coral Gables. *Katherine Sheehy*

AROUND THE COUNTRY

A new half-hour Tues. night series of *The Arthur Murray Party* began on NBC-TV Apr. 9. Kathryn Murray is again hostess for the variety show. One feature is to be a dance contest in which notables of the entertainment and sports world will participate . . . In his suite high up in the Waldorf-Astoria Towers, Cole Porter is at work on a new tune, *The Ritz Rock 'n' Roll.*

San Francisco is making big plans to welcome the 20,000 men of the First Fleet, due there June 13. Dance committee member William D'Albrew reports that a highlight of the fleet's visit will be a mammoth dance on June 15, with Bay area studios and the Bank of America cooperating in supplying junior hostesses . . . Ted, of the S.F. team of Diane and Ted Wayne, announced in the Mar. issue as serving in the US Army, was actually turned down by Uncle Sam when he reported for induction, and is now back dancing.

Quote from Paul Whiteman on NBC-TV's *Tonight:* "When the vocalists started winning over the dance crowds, and the orchestra leaders let them, big bands began to disappear" . . . The 3,000 couple Hampton Beach, N. H., Casino scheduled Apr. 20 for its season opening, with Ted Herbert and Freddie Saterial orchestras. Operator John Dineen announced that the ballroom would operate Sat. nights until June and then nightly through Labor Day.

On Sat. nights during the 15-minute intermissions at 10 and 11:30 at the Indiana Roof in Indianapolis, Ravel Du Bois, of the local Arthur Murray studio, gives a class lesson to the ballroom's customers. Mgr. Alice Hendricks reports that by having an illuminated stage, where Mr. Du Bois and partner demonstrate, and a darkened dance floor, the patrons do not feel conspicuous or reticent about participating. At the end of each instruction period the band plays music for the kind of dance which has just been taught.

Recent visitor to DANCE Magazine was Gunter Buchta of Halifax, Nova Scotia. Mr. Buchta advises that the 2nd annual Canadian Closed Amateur Ballroom Dancing Championships will be held in Halifax on May 31. Corte, the Dance Club of Halifax, will be host. Competition is sponsored by the Canadian Dance Teachers Assn. . . . Last month at the Arcadia Ballroom in NYC, bandleader Art Mooney presented a trophy to ballroom teachers Ralph and Annette Pinzo in recognition of their contribution to recreation.

CHICAGO BALLROOM NOTES

Four hundred and fifty Key Club boys of Chicago area high schools, with Kiwanis Club backing, organized dances March 31 and April 28 for upwards of 3,000 teenagers at the Aragon Ballroom, with Woody Herman providing the music. Proceeds go toward a year's college scholarship for an outstanding Chicago teenager . . . On April 7 the Aragon launched Sun. aft. "Teenage Record Hops." Emcees for the weekly series are Steve Schickel, WGN disc jockey and record columnist for the *Chicago Tribune,* and Jack Reiling, WAAF deejay. Cooperation of PTA officials and H.S. authorities has been enlisted for the events, which feature a minimum of Rock 'n' Roll recordings.

In his "Lenten Letter" to the Chicago Diocese, Cardinal Stritch said: "When the high schools and recreation centers stoop to such things as Rock and Roll tribal rhythms, which have a certain vogue in our day, they are failing seriously in their duty. Parents have a right to expect of them real help. God grant that this word will have the effect of banning such things in Catholic recreation."

There is a wide variance of opinion among owners of studios and ballrooms in this area on the value of dance contests. Some argue that competitions upset classes and parents, particularly those of teenagers. Others feel that contests stimulate pupils to dance better and to try more difficult dances—and therefore to study longer. The TV contests like *Bandstand Matinee* and *Dance for Dollars* have had large followings. The Arthur Murray and Fred Astaire schools have well organized studio competitions. Several studios train couples for the *Sun-Times* Harvest Moon Festival. Among those who have had winners are Teresa Dolan and Charles Mattison. A real stimulation of interest in studio competitions would encourage winners to enter national contests.

Jack Wolfram relies heavily on "student government" in the various activities of his teenage ballroom classes in and around Beloit, Wisc. Committees of the youngsters have organized Hobo parties. Bobby Socks Hops, sleigh ride parties and strictly dress-up affairs. "We've salvaged several hoods this past year—the ones with goofy haircuts and pants that practically fall off," he reports. One particularly popular project has been a series of dinner parties at outlying eating spots. Accompanied by 4 or 5 sets of parents, the teeners learn on these expeditions the fine points of "dining out." Afterward they return to Wolfram's studio for a dancing party. *Louise Ege*

●

A PRIMER OF TURNS

Part II of DANCE Magazine's New Ballroom Dictionary Series

BY DOROTHEA DURYEA OHL

Turns may be done to the left or to the right. A complete or full (360 degree) turn starts and finishes facing the same direction. True turns include at least 1 fwd step with 1 foot and 1 bwd step with the other. (If all steps are fwd—or bwd—the dancer is moving in a circle. not making a turn.) The fwd step governs the direction of the turn (i.e., L fwd,

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R bwd produces a left turn). The box form of any step will effect a turn. A box turn is usually the first form of turn the ballroom student encounters, and throughout his dancing career it remains probably the most useful. The term "turn" always means a complete turn unless otherwise specified—i.e., ¼ turn left, or ½ turn right.

WALTZ TURNS IN PLACE— IN QUARTER (90 DEGREE) TURNS

Descr. for man; girl counterpart:
L (or R) fwd waltz, turn ¼ left (or right)
R (or L) bwd waltz, turn ¼ left (or right)
L (or R) fwd waltz, turn ¼ left (or right)
R (or L) bwd waltz, turn ¼ left (or right)

The number of waltz steps necessary to produce a complete turn may be increased or decreased according to inclination and ability. For instance, 2 waltz steps (1 fwd, the other bwd) will produce a complete turn by making ½ (180 degree) turn with each. It is possible to effect more (or less) than a complete turn by increasing (or decreasing) the number of waltz steps. It is also possible to do waltz turns in series — either in place or progressing around the room.

TWO-STEP TURNS IN PLACE — IN QUARTER (90 DEGREE) TURNS

L (or R) fwd 2-step, turn ¼ left (or right)
R (or L) bwd 2-step, turn ¼ left (or right)
L (or R) fwd 2-step, turn ¼ left (or right)
R (or L) bwd 2-step, turn ¼ left (or right)

The number of two-steps necessary to produce a complete turn may be increased or decreased according to inclination and ability. For instance, 2 two-steps (1 fwd, the other bwd) will produce a full turn by making a ½ (180 degree) turn with each. It is possible to effect more (or less) than a complete turn by increasing (or decreasing) the number of two-steps. It is also possible to do two-step turns in series—either in place or progressing around the room.

POLKA TURNS

These follow the patterns of two-step turns, using polka steps instead of two-steps.

RUMBA STEP TURNS

Rumba step turns follow the patterns of two-step turns, using rumba steps instead of two-steps; although it is generally conceded that more than 4 rumba steps to a complete turn are better suited to rumba style. (N.B.: Some dancers prefer to use a waltz pattern instead of a two-step pattern for dancing rumba.)

SAMBA STEP TURNS

These follow the pattern of waltz turns, using samba steps instead of waltz steps.

(more next month)

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PULL-BACKS

We have discussed pull-backs in other articles. This time it is not only to refresh the memory, but also to clearly define for the future. A pull-back is a tap made by the front part of the foot striking the floor while the body is in the air moving backwards. It is performed by standing on the ball of one foot, doing a plié, springing up and toward the rear, and lowering the jumping foot from the ankle till it makes audible contact with the floor, raising it again and finally landing on the ball of the foot with the leg in plié. It may also be done landing on the other foot from the one you begin on. The most difficult part of pull-backs is the start, with the weight on the ball of the foot and heel raised. If you begin with a flat foot on the floor you are forever stuck with having to make a flat-foot "clump" before you begin the step. This does not refer to beginning from a flat foot if the heel has been lowered separately, after the ball of the foot, to make two distinct sounds. For example: step, step, step, shuffle, pull-back (1, 2, 3, 4)—the third "step" must be on the ball of the foot. Or: step, step, heel, shuffle, pull-back; *not* step, step, clump, shuffle, pull-back.

The pull-back is a very valuable asset in that it can be used to add a sound with very little physical movement and with very little change in the shape of an already chosen pattern. This makes possible the accomplishment of long running rhythms combined with long flowing movements (a sort of happy combination of Bill Robinson and Pavlova). It is also valuable in adding smoothness to the rapid-fire punctuations of trills and grace notes with which a tap dancer may choose to embellish certain parts of a dance. Remember that "backwards," in relation to pull-backs, refers to a line drawn through the toe and heel of the working foot, not just back from down-stage.

WINGS

A wing is a quick flick of the foot to the side and a return to the starting position. As the foot returns it contacts the floor to make a tap before landing. This inward movement is in fact a slap to the side. There are three sounds in a wing.

Pull-Backs and Wings

BY PAUL DRAPER

The initial sideways movement makes a scraping sound as the foot slides over the floor, and the return of the foot makes two taps, as in a slap. The "scraping" is done with the outside of the front part of the winging foot. The inside of the foot must lift up slightly as the wing begins, in order to force a close contact between the outside edge of the shoe and tap with the surface of the floor. If you have rubber half-soles (recommended), it is advisable to cut the edges back about a quarter of an inch to make sure the shoe-to-floor contact produces a scrape instead of a brake.

This is a description of the technique of a wing. It's easier said than done. To begin with, it is performed with the weight on the winging foot. The other leg must be free to move in any desired pattern. In practice it is advisable to stand on both feet, with the weight on the non-winging foot, and just get used to the movement of the step. It must start with the foot pointed forward, or even a little inwards—very definitely not turned out. It requires a good plié to begin and to finish. It starts from the ball of the foot with the heel raised, and it lands in the same way. After having become familiar with it on both feet, you should practice dropping onto your heel in a controlled movement after landing on the ball of the foot. There are numerous ways of using the other leg: *battements, développés* in or out, *ronds de jambes,* and *passés* are some. Whatever movement you choose, you must be sure that the effort of the wing does not mar its execution. Heaving shoulders and flailing arms and jerking legs are an indication that you have not yet learned how to do wings.

Wings are of great value in adding sound to a large movement and sharp accents to a small one. They will also lend you the appearance of being able to float over the stage. You will feel as if you are floating. I dare to go a step further and tell you that in fact you will float. Of course, to do this you must forget entirely about doing wings and follow the instructions of Peter Pan and just "think lovely thoughts."

(Continued next month)

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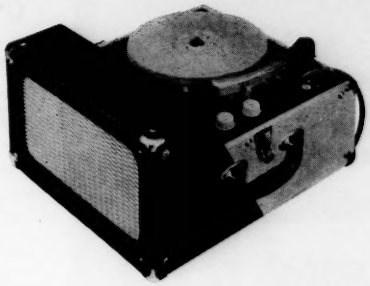

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Starting a New Series:

BEAUTY AND THE DANCER

BY ANTONIA DOBROSLAVICH

The general public identifies more closely with the theatre than with any other art form. Opera, drama, musical comedy, motion picture and dance are sources for entertainment, cultural satisfaction and escape for most people. Involved with it all is a keen attraction to a world enhanced by glamour. It is not our purpose to enter into a discussion as to whether this part of an art form belongs legitimately to it. It is sufficient to note that it is a most important part of audience attraction.

In the past the performer was surrounded by a mist through which the public was permitted to see only what the performer or manager chose to reveal. Actors, singers, and dancers were charmed beings — not of the mundane world; beings who were not supposed to share or be touched by the ordinary drabness and banality of daily living. Those who reached such public acclaim as to elevate them to stardom were indulged and catered to, as though they were royalty or super-humans who should not be judged by ordinary standards.

Performers, though charming and approachable (up to a point), kept the public enchanted — at a discreet distance. Their public appearances off-stage were in themselves performances. As time passed the theory that performers would be more appreciated if they would be presented to the public as "just people" was developed, particularly in this country. The extremes to which this has been brought have been in many ways detrimental to the whole concept of the glamour and excitement of the theatre.

We shall here confine ourselves to discussing the dancer. Too often the dancer has been remiss off-stage in not carrying over from behind the footlights the aura of enchantment. We do not mean to imply that we advocate that artificial, temperamental atmosphere which was at one time part of the picture. But it does seem little to ask that the professional performer be at least well groomed and tidily put together. This is a courtesy we all owe to one another when presenting ourselves in public. The dancer is expected to have a little more than the basic minimum.

It has been our sorry experience in attending public functions to see top-flight artists who were so intent on being "natural" that they looked like unloved orphans. In this age, when no woman would think of going out without wearing some make-up, and neatly coiffed, it is a double shock to see how some of our dancers present themselves in public.

Whether through personal fastidiousness or instinctive understanding of how precious the aura of glamour is to the public, there are some dancers who are a delight to see. Two outstanding examples are Margot Fonteyn and Alicia Markova. They are always dressed in good taste and beautifully turned out (no pun intended.)

It is a disservice to the profession to ignore the public, and does the artist no credit and no personal good to ignore so basic a tenet.

Certainly no one doubts that the dancer is involved with one of the most time-consuming and tiring activities of any profession. But since dancers are in a profession which is so closely attuned to communication with the audience, they must, as professionals, be concerned with the attitudes towards themselves and help to create a more than favorable impression.

It is important that would-be professionals begin to form habits which will enhance them when they are ready for their place amongst the stars. There are some groups of professional dancers which have almost made it a fetish to be sloppy and unkempt. One need not be too well acquainted with the breed to be able to recognize one on the street — not by virtue of a distinctive and beautiful carriage, but by virtue of an outlandish garb and/or disheveled head.

Alicia Markova: An outstanding example of "presenting the aura of glamour to the public," off-stage as well as on.

We shall, in future articles, discuss the various aspects which we hope will help to enhance the overall picture of the female dancer as a public figure.

All the physical care, attention and trappings in the world will not obscure an unprepared, badly trained body or an unintelligent, vapid mind. The dancer has too often been accused of extreme concern with the physical image of himself — and yet the greatest artists are those who are steeped in the history and knowledge of their profession plus an intelligent understanding of all the related arts. For our purposes, we shall, however, confine ourselves to the frame for the picture.

(more next month)

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OPPORTUNITY OVERSEAS

(continued from page 33)

Italien, and a new ballet, *The Ivory Ball,* telling of a gambler and his enchanted dice, with music by Hermann Kropotschek. It received forty curtain calls at its fall premiere, and has had more than thirty performances since them. The spring season, due to open in May, includes Act II of *Swan Lake, Mademoiselle de la Nuit,* originally danced by Roland Petit and Company, and *Cafe Mignon,* another new ballet by Raiss. Audiences are so interested in the ballet performances that seats are sold out weeks, sometimes months, in advance.

We asked the dancers what they did with their extra time, and they wrote back, "Extra time! What extra time???" Between performances and training, the American youths fill engagements, arranged by the Bremen Government and the American Consulate, at nearby theatres and concert halls. This spring the eight Americans will head a small company, which Raiss will take on tour as the American Concert Ballet Company, through South Germany, Switzerland and Austria. Thus far forty performances have been scheduled. The young Americans have also made a ballet film short for London-Deutsch Films Illustrated which is due to be distributed throughout Europe.

It is an old tradition among young American artists and musicians to go to Europe before circling back to America for fame. Now it looks though the tradition is growing to include dancers.

THE END

IN THE NORTHWEST: On the last leg of their tour, Ruth Page's Chicago Opera Ballet was entertained at lunch in Casper, Wyoming, by Mrs. John Lang and dance teacher Roberta McCarthy, standing. Seated, l. to r., are: Conductor Neal Kayan, Marjorie Tallchief, George Skibine (still recuperating from a leg ailment, but able to rehearse his new ballet for the co.'s tour next season) and Kenneth Johnson.

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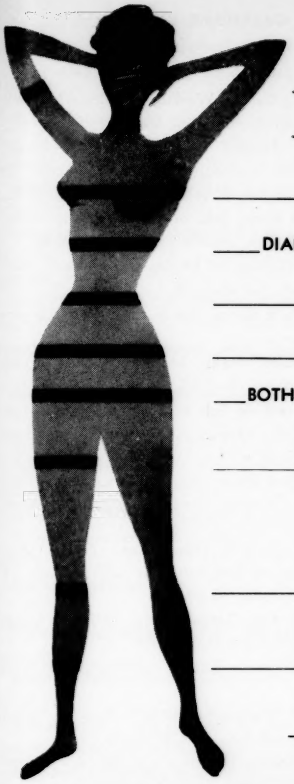

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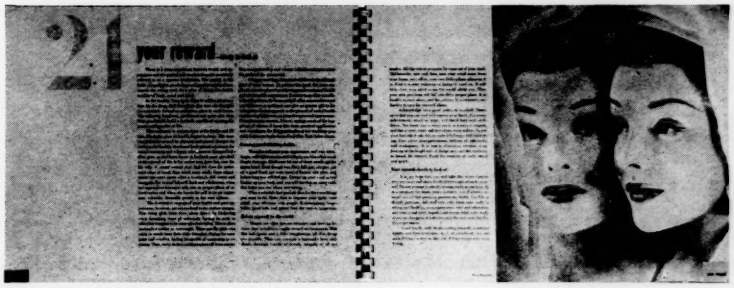

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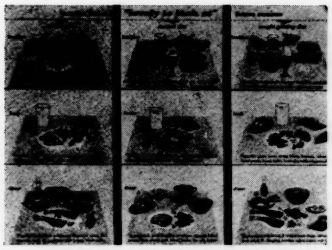

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SUMMER CALENDAR USA

(continued from page 10)

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Idyllwild Dance Workshop: Modern, Folk, July 22-Aug. 2, Idyllwild, Calif.

Jacob's Pillow: Modern, Ballet, Ethnic, Labanotation, Stagecraft, Dramatic Dance. 3, 6, or 9-week course, July 1-Aug. 31, Lee, Mass.

Kathleen Hinni Sch. of Creative Arts: Modern, Ballet, Folk, Martha's Vineyard, Mass.

Jordan College of Music, Dance Dept.: Ballet, Modern. Indianapolis.

Maine Folk Dance Camp, June 8-27, Bryant Pond, Me.

The Music Trail: Modern, Ballet. Lake Placid, N.Y.

Perry-Mansfield Sch. of Th. and Dance: Modern, Ballet, Mime. July-Aug., Steamboat Springs, Colo.

Road's End Farm: Normal Sch., June 17-21; Jr. & Sr. Sessions, June 24-July 5, Marshall, Texas.

Angiola Sartorio Dance Sch.: Ballet, Modern, Character, Choreography. July 8-Aug. 18, Corona del Mar, Calif.

Stockton Folk Dance Camp, end July-beginning of Aug., Stockton, Calif.

Univ. of Utah: Ballet. June-July, Salt Lake City.

Univ. of Wisconsin: Modern, Theory, Percussion. June 28-Aug. 24. Madison.

Valley Camp: Theatre Arts, Dance & Drama, Wolfeboro, N.H.

SUMMER COURSES FOR TEACHERS & STUDENTS

Acad. of Ballet Perfection, July 30-Sept. 7, N.Y.C.

Allegro Sch. of Ballet: Ballet, Modern Jazz, Labanotation. June 24-Aug. 31, Chicago.

American Sch. of Dance: Ballet, Modern, Modern Jazz. July-Aug. Los Angeles.

Anderson-Ivanzova: Ballet, July-Aug., N.Y.C.

Arleigh Peterson: Modern Jazz, Calypso. July 8-Aug. 17, N.Y.C.

Atkinson Sch. of Dance Arts: Tap, Jazz, Routines. July-Aug., Brooklyn, N.Y.

Ballet Arts: Ballet, Modern, Modern Jazz, Oriental. N.Y.C.

Ballet Russe de Monte Carlo Sch. of Ballet, Phila. and N.Y.C.

Ballet Theatre School: Ballet, Character, N.Y.C.

Boston Conservatory of Music, Dance Dept.: Ballet, Character, Modern, Pedagogy, Composition, Percussion, Labanotation, Anatomy, Art History for Dancers, June-Aug., Boston.

Dance Notation Bureau: Labanotation, N.Y.C.

The Dance Workshop (Marge & Gower Champion): Ballet, Modern, Tap, Primitive, Choreography, Los Angeles.

Danny Hoctor: Tap, July-Aug., N.Y.C.

De Rea Sch. of Dance: Teachers Course, July 15-Aug. 10, Los Angeles.

Dolores Mitrovitch Ballet Sch., N.Y.C.

Donald Sawyer: Ballroom & Tap, N.Y.C.

Edna McRae: Ballet, Character, Tap, June 17-July 26, Chicago.

Ellis-DuBoulay Sch. of Ballet, June 24-Aug. 24; Special Teachers Course, Aug. 5-10, Chicago.

Gladys Hight Sch. of Dance: Cecchetti tech., July-Aug., Chicago.

International Dance School: Ballet, Jazz, Tap, Primitive, Acting, Conga Drums, Modern, Spanish, N.Y.C.

Jack Stanly Sch. of Dance: Classical and Modern Ballet, Modern & Free-Style Tap, Musical Comedy, Modern Jazz. Begins June 24, N.Y.C.

Joe Price: Acrobatics, N.Y.C.

John Clancy: Ballroom, N.Y.C.

Jose Limon: Modern, N.Y.C.

June Taylor: Ballet, Acrobatics, Modern, Jazz, Tap, N.Y.C.

Maria Nevelska: Ballet, N.Y.C.

Martha Graham Sch.: Modern, June 10-July 6, N.Y.C.

Melissa Hayden Sch.: Ballet, Cedarhurst, L.I., N.Y.

Nathalie Branitzka: Ballet, Character, July-Aug., N.Y.C.

Raoul Gelabert Sch. of Dance: Ballet, Character, N.Y.C.

Renee Root: Special Material for Ballroom Teachers, June-Aug. N.Y.C.

Roy Dodge Studios: Ballet, Tap, Jazz, Limbering, June 24-Aug. 16, N.Y.C.

Sch. of American Ballet: July 15-Aug. 24, N.Y.C.

Sch. of Ballet Repertory: Teacher Training & Students Courses, July 8-Aug. 16, N.Y.C.

Sch. of Russian-American Ballet, N.Y.C.

Steffi Nossen Sch. of Modern Dance, Larchmont, N. Y.

Stone-Camryn Sch. of Ballet, June 24-Aug. 2, Chicago.

Stuart Hodes: Modern, N.Y.C.

Tatjana Babushkina Sch. of Ballet, June-Aug, Boston.

• • •

SUMMER CALENDAR FOREIGN

(continued from page 11)

Aug. 18-Sept. 7. Edinburgh, Scotland, Fest. (Aug. 18-24, Swedish Royal Ballet; Aug. 25-31, Ballets Africains de Keita Fodeba; Sept. 1-7, Marquis de Cuevas Ballet).

FOLK DANCE:

June 1-2. Morris Dancing. Thaxted.

June 10. Morris Dancing. Bampton.

June 22 & July 20. St. Albans.

June 29-30. Morris Dancing. Winchester.

July 9-14. Int'l Eisteddfod. (folk dance competitions). Llangollen, Wales.

July 26-Aug. 3. Int'l Fest. of Dancing (folk & ballroom competitions). Edinburgh.

Aug. 3-10. English Folk Dance & Song Society Festivals. Sidmouth and Stratford-upon-Avon.

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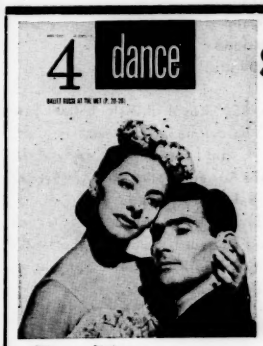

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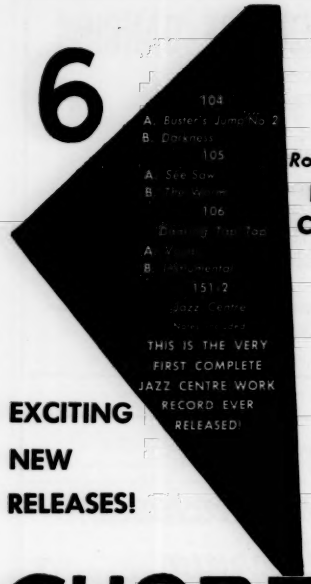

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SUMMER CALENDAR FOREIGN

(continued from page 69)

Haiti

Thurs. & Sun. eves. during summer. Folk dance. Open-air Theatre, Port-au-Prince.

Holland

June 18-23. Royal British Ballet (ex-Theatre Ballet) at the Holland Music Fest. Amsterdam and The Hague.

April-Sept. Folk dance every Friday eve. after the cheese market closes in Alkmaar.

Ireland

May 12-26. Tostal Spring Fest. of Music, Theatre & Dance. Throughout Ireland.

May 13-18. Royal British Ballet at the Int'l Drama Fest. Dublin.

Israel

May 11. Sharon Valley Folk Dance Conv. Emek Hefer.

May through August. Regional folk dance competitions throughout Israel.

Italy

1st half of May. Classical Dances at the Greek Theater. Taormina, Sicily.

May 4-June 30. Maggio Musicale (ballet). Florence.

July. Int'l Fest. of Ballet (schedule not set at press time). Genoa-Nervi.

Sept. Int'l Fest. of Contemporary Music (ballet). Venice.

Norway

May 24-June 7. Bergen Int'l Fest. (folk dancing).

Portugal

Folk Dance in local festivals:

June 4-6. Amarante.

June 23-24. Braga, Figueria da Foz, and Vila do Conde.

June 26-28. Sinta.

July 3-4 & Aug. 7. Guimaraes.

July 3 & 17. Vila Franca de Xira.

July 9-11. Fafe.

July 17. Vila do Conde.

Aug. 14. Santa Marta de Portuzelo and Vouzela.

Aug. 18-24. Trancoso.

Aug. 19-21. Viana do Castelo.

Sept. 1-8 Albufeira.

Sept. 6-8. Lamego.

Spain

April 29-May 25. Royal British Ballet (ex-Theatre Ballet). Barcelona.

June 24-July 4. Int'l Music & Dance Fest. (June 28-30, Paris Opera Ballet; July 3-4, Antonio's Spanish Ballet). Granada.

July 27-Aug. 31. Int'l Fest. of Theatre, Dance & Music (Antonio's Spanish Ballet, Netherland's Opera Ballet, Royal Swedish Ballet). Santander. FOLK DANCE and FLAMENCO

May 10-13 & Sept. 13-16. Jerez de la Frontera.

May 25-June 5. Cordoba.

Aug. 9-19. Malaca.

Aug. 11-18. San Sebastian.

Sept. 21-Oct. 7. Int'l Music & Dance Festival. Seville.

Sweden

June 3, 8, 10. Royal Swedish Ballet, modern dance concerts at Royal Opera Th.; June 2,

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1st week June. Varnamo.
June 22-23. Dalarno villages.
4th week June. Mora.
End June. Svaneholm Castle.
1st Sunday, July. Granna.
3rd week July. Rattvik and Lapland.

Switzerland

May 17-19. Ballet perfs. at Grand Casino, Geneva. (Schedule not set at press time.)

May 31-June 6. World Music Fest. (Royal British Ballet — ex-Theatre Ballet). Zurich.

Turkey

May 26-27. Fest. of Pergamum (ancient & modern dances). Bergama.

Aug. 20-Sept. 20. Izmir Int'l Fair (folk dance festival).

Yugoslavia

July 1-Aug. 31. Dubrovnik Fest. (July 1-15, Belgrade Opera Ballet; July 12-17, Serbian "Kolo" Dancers; July 20-24, Croatian "Lado" Dancers; July 25-29, Macedonian "Tanec" Dancers).

July 3. Ljubljana Fest. (ballet).

July 15-Aug. 15. Summer Fest. (Split Opera Ballet). Split.

SUMMER COURSES FOR DANCERS AND TEACHERS

Canada

June 17-27 (Teachers) and June 17-Aug. 3 (Students). National Ballet of Canada Summer School. Toronto.

July-Aug. Wilderness Ballet Camp. Algonquin Park.

Germany

July-Aug. Mary Wigman Studio: Modern. West Berlin.

Great Britain

July 15-20. Royal Academy of Dancing Special Week. London.

July 20-28. Imperial Society of Teachers of Dancing (Cecchetti Soc.) Annual Congress. London.

July 22-Aug. 3. Royal Ballet Sch. Courses for Teachers. London.

July 27-Aug. 3, Southampton Univ.; Aug. 17-24, Eastbourne. English Folk Dance & Song Society courses.

Mexico

July-Aug. Nuevo Teatro de Danza: Modern, Mexican, Ethnic, Choreography, Labanotation Mexico City.

Spain

July 1-31 & Aug. 1-31. Folk Dance. Univ. of Madrid.

July 21-Aug. 19. Regional Dances. Cursos de Verano, Cadiz.

Switzerland

July 21-Aug. 3. Int'l Holiday Courses of the Swiss Assoc. of Prof. Dancers. Zurich.

Aug. 5-17. Summer Sch. under direction of Jaques-Dalcroze Institute. Geneva.

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QUESTIONS BY CAROLYN PARKS

Pres. of the Academy of Ballet in San Francisco

Question:

Jumps present a problem to dancers who have a short Achilles tendon. I know that you anatomists say that this cannot be stretched, so what are we to do when our dancers have trouble getting their heels down in *demi-plié?* Many of them get the heels down, but they have a tendency to bounce off the floor again. Is there any muscle which they could use to compensate for the short Achilles tendon to enable them to get a soft and springy *demi-plié?*

Answer:

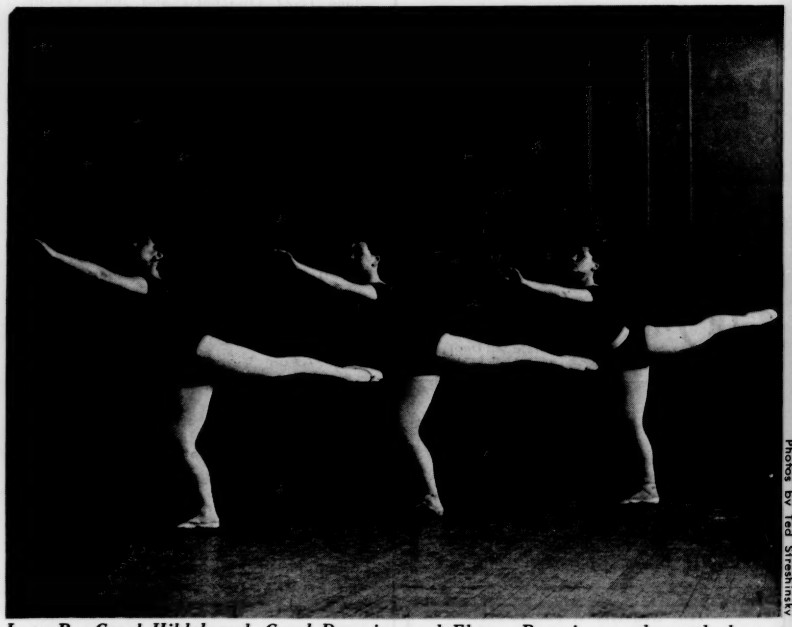
A short tendo-Achilles is not really very common. It may appear short, or function as such through contraction in the calf muscles, and for remedy for this, we return to the question of practice of *demi-pliés* and the returning of the weight onto both feet between all movements, however quickly taken and however brief the pause, remembering also that the *demi-plié* ends only at the point when the heels cannot hold the ground any longer. Apart from the classroom, however, it is worth bearing in mind that to walk about all day in high heels which keep the calf muscles in a state of contraction and the tendon at its shortest, is to make the task of stretching and relaxing leg and tendon doubly difficult. If there is a true shortening, there is nothing to be done, except perhaps enjoy the good elevation that usually goes with it.

Question:

One of the most important aids to jumps is breath control. Since my studies at Sadler's Wells, I have given one breathing exercise in each class, and I make it a point to tell my pupils how to breathe in many exercises. In spite of this, there are always some who hold their breath or who breathe in a shallow manner. From where should the breath come?

Answer:

Breathing should be an entirely natural action, and in young children it invariably is such. Later, too much sitting and too little activity often result in lazy habits



Photos by Ted Streshinsky

L. to R.: Carol Hildebrand, Carol Dampier, and Elayne Rose in an advanced class at the Academy of Ballet, shown landing from a grand jeté. None of these dancers has a short Achilles tendon, but Carol Hildebrand has allowed her heel to rise from the floor in an attempt to get a deep demi-plié and Elayne has not made as deep a demi-plié as possible because she is not throwing the weight of her body as far forward as she might.

about ballet anatomy: Part V

ANSWERS BY CELIA SPARGER

Physiotherapist of the Sadler's Wells Ballet School of London

and the breath is taken too high up in the chest and with no sideways expansion of the ribs. It is therefore beneficial for everyday life, as well as for dancing, to encourage the habit of taking a few deep breaths with the ribs enlarging both forward and sideways in so doing. It will be noticed that, if taken in this way, the abdominal wall will remain relaxed as the ribs expand sideways, and will contract as the breath is released. This type of breathing can do no harm whatsoever, provided the natural rhythm of the pupil is not interfered with. There should be no holding of the breath for a given number of counts, and no forcing either in inspiration or expiration. For pupils who habitually hold their breath during exercises, a search must be made for the fault in execution which is the cause of the habit — whether it be an attempt to fix the chest in order to get greater height of the leg, or perhaps taking strength from the wrong place.

Question:

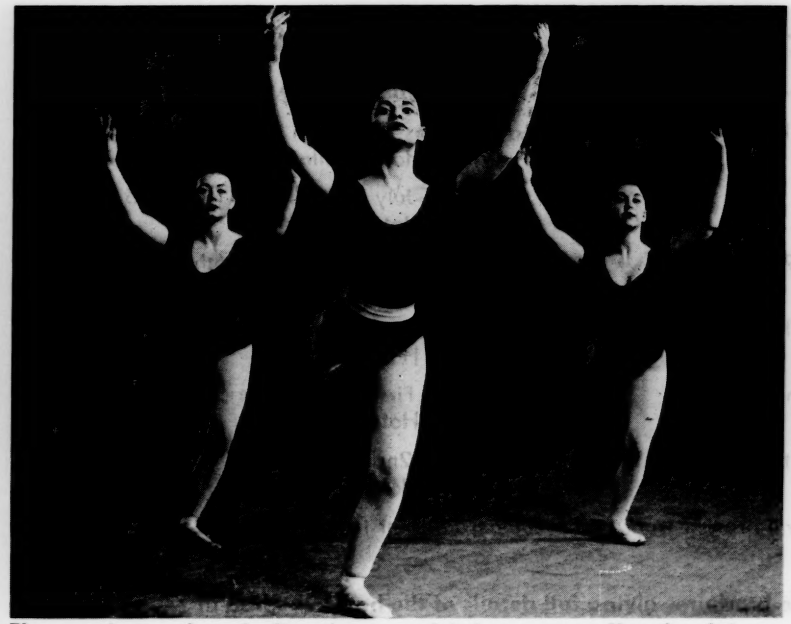
I remember a statement by Joan Lawson, who gives the breathing exercises at Sadler's Wells, that it is important to start these exercises before a girl reaches maturity. Why is this? And do you think it is a fact? I have found that my pupils who are mature can increase their rib expansion and their control by doing a few breathing exercises each day.

Answer:

In regard to the point of beginning breathing exercises before maturity, Joan Lawson holds that if the child has already begun to develop there is likelihood, borne out by observation, that she will be self-conscious and reluctant to expand her chest; whereas, if she is already accustomed to the exercise, it takes its place amongst others without embarrassment.

(Please Note: The picture on p. 77 of the April issue showing three girls in pirouette, had a caption error. The girl on the right, with her hips protruding in back, is an example of what not to do. The center student is in correct position. Sorry.)

(concluded next month)



The same dancers shown landing after a grand jeté en tournant. Note that their supporting knees are on a line with their toes. The two Carols illustrate a point brought out in earlier articles in this series that the pelvis must tip when the leg is raised in back. Because of her limber back, Elayne (center) is able to raise her leg in back with very little tipping of the pelvis and with straight shoulders.

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(continued from page 14)

the latter detriment, they were a hopeful measure of Mr. Fern's potential as a director.

Teresita La Tana and Company
Brooklyn Academy of Music
March 26, 1957

Briskness and dispatch marked Teresita La Tana's offerings. But despite these surface elements, there was a good deal of substance in her Spanish dancing.

Miss La Tana is quick and light, with a strong underpinning of ballet technique. In the classic dances like *La Boda de Luis Alonso* the balletic lightness brought elegance to her interpretations. But in the *Seguidillas* and in *Carmen La Sevillana* the avoidance of weighted contact with the floor made her seem a little mosquito-like.

The airy quality was further emphasized by the fact that Miss La Tana rarely stood still. One missed the disdainful poses and the stern drawing up of the torso that are an essence of Spanish dance, as much as heels and castanets are its essence.

But in her attention to the details of castanets and heel rhythm, Miss La Tana was impeccable. And one felt that if she would quiet down and contrast stillness with her virtuoso attributes, her dancing would assume more nuance and depth.

She was assisted by two sturdy partners (Fernando Ramos and Rolando Galicia), who complemented her nicely in their trios. Two irrelevant ballet "routines" were contributed by Eugenio Aversa.

(continued on page 79)

Albert Stern

Joyce Trisler and members of the Juilliard Dance Theatre rehearse for their March 22-23 appearance in Ravel's lyric fantasy, "The Child and the Apparitions."

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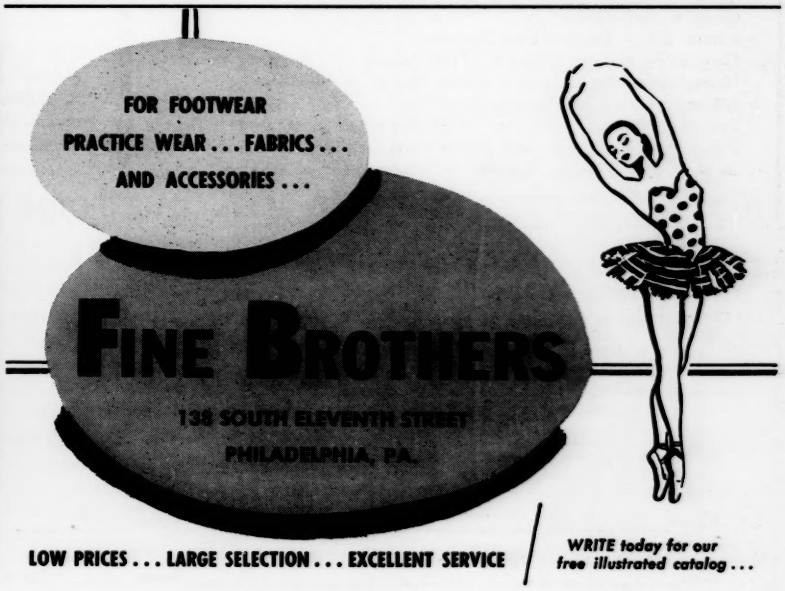
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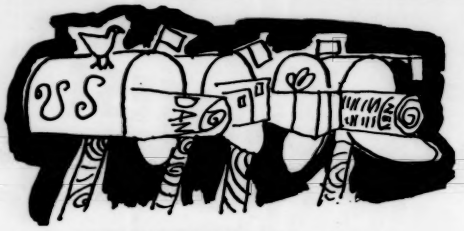

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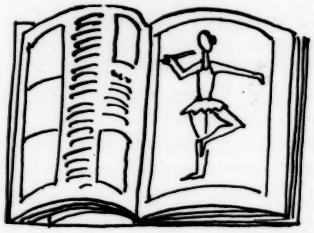

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REVIEWS

(continued from page 77)

Accompanist Roy Kelegian gave the dancers strong support, but in his own solos we found him overly percussive.

National Ballet of Canada
Brooklyn Academy of Music
Aft. and Eve. March 30, 1957

On the road toward artistic maturity, every ballet company has to achieve certain goals. There are no short cuts.

The first goal is company style—a way of moving that allows the dancers their individuality and yet links them in a common image. The second goal is repertoire, a balance of classics and contemporary ballets of esthetic validity. Decor, costumes and music round out the picture.

This is a great deal to encompass, and it takes time and much patience to do so. But in its brief history, the National Ballet of Canada has made phenomenal progress, particularly in the area of company style. The matter of repertoire is still delicate.

Even from last season to this, the improvement in company style has been impressive. When the curtain opened on their first work, Frederick Ashton's *Les Rendez-Vous*, we felt a sense of exhilaration as the dancers leapt blithely across the stage. Their arms were easy and relaxed, their heads were aristocratic yet simple. They gave the impression of youthfulness proudly worn. And Ashton's alternately sprightly and tender combinations emphasized their quality.

The company's principal soloists, Lois Smith and David Adams, also evinced marked growth. Miss Smith has developed a wonderfully clear sense of focus. It comes not only from the head, but more specifically from the arms and shoulders. When she offers her arms in a given direction, one has a feeling of immediate security. The entire movement to follow has been firmly launched.

Yet, in developing this new aplomb, Miss Smith has avoided the iciness that sometimes accompanies it. If anything, her smile was more spontaneous, her elevation more touched with brio.

David Adams gave us special cause for rejoicing. He has traveled so far since last season. In *Les Rendez-Vous* and later in *Giselle*, he evinced a new dignity, the kind that comes from controlled strength. His elevation was arrow-like and sure, his beats sparkling. He seemed to have arrived at a mature realization of what it means to bring a role into focus physically and emotionally.

(over)

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(continued from page 79)

Les Rendez-Vous also proved that the company has acquired a potentially brilliant new soloist in Betty Pope. Her Pas de Trois with Glenn Gibson and Earl Kraul was a high moment.

In selecting her contemporary repertoire, the National Ballet's Artistic Director, Celia Franca, has very laudably turned to Canadian choreographers, in this case, Grant Strate *(The Fisherman and His Soul)*, Brian MacDonald *(Post-Script)*, and David Adams *(Pas de Chance)*. Miss Franca herself contributed a version of *l'Après-Midi d'un Faune*. Not even the company's very real charm could stir any of these to life.

The Fisherman and His Soul depicted a man struggling between living with a mermaid and losing his soul (embodied by a male dancer) or vice-versa. En route there were endless "pas de conflict," and there was a little orgy for a witch lady and her long-nosed friends.

Post-Script, with an obtrusive jazz score by Arthur Morrow, was similar to Jerome Robbins' *Pied Piper*. Only the enthusiasm of the dancers rescued it from being completely "square." As a Young Ballerina, Jacqueline Irvings displayed a gentle fluidity of line. And Robert Ito's Jeune Premier had a delightfully casual agility.

It is difficult to understand why Celia Franca elected to make a watered-down version of *l'Après-Midi d'un Faune*. If she wished to use the nymphs-and-faun theme and the Debussy music, why not

After its March 17 appearance in San Francisco, the Jose Limon Co. was entertained at a Contemporary Dancers Foundation reception. Artistic leaders of S. F. turned out to greet the company and its Artistic Dir. Doris Humphrey. Above, l. to r.: James Croshaw, principal dancer of the S. F. Contemporary Dancers; William Duncan Allen, Music & Arts Editor of the S. F. Sun Reporter; and Pauline Koner, guest artist with the Limon Co.

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revive the Nijinsky ballet? As the faun and the leading nymph, Grant Strate and Lilian Jarvis showed a nice feeling for the evanescent score.

David Adams' *Pas de Chance* for a coquette and two suitors reminded one of Zachary Solov's *Mlle. Fifi.* Ray Moller, Angela Leigh and Harold Da Silva brought a natural sense of fun to its innocuous patterns.

For their classic work, the National Ballet presented a version of *Giselle*—and a substantial one it was. But there was a strange reversal in casting. In Celia Franca, the company has the ideal Myrtha, strong, commanding and dramatic. And in Lois Smith it has a dancer with the requisite sweetness for Giselle. But Miss Franca danced Giselle, and Miss Smith was relegated to Myrtha.

Intellectually, Miss Franca has a keen understanding of the Romantic style. And she is a fine dancer, with impressive balance and speed (although parts of the opening act seemed too accelerated). But her body line and her gestures had the firm stamp of vitality. Like Renata Tabaldi in *La Traviata*, she was constitutionally unable to portray an ailing girl.

The sets and costumes for *Giselle* (including a strange peacock outfit for Myrtha) had, as do so many of the National Ballet's decorations, an atmosphere of darkness and heaviness. They denied sunshine, space, and air. And this was incongruous with the lightness of the company's dancing style. The musical accompaniments under the baton of George Crum were, however, in complete harmony with the essential quality of this appealing company.

Edith Stephen and Dance Company
92nd Street "Y"
March 31, 1957

Running, reaching, reeling, crouching, shuffling, suspending . . . many, many kinds of movement were used in Edith Stephen's concert. And yet one rarely had the feeling of dance.

In her solos, the principal reason for this lack was in the distribution of body energy. For example, *Mystery* and *If Only* emphasized an undulating, suspensive use of the arms, somewhat in the style of Sybil Shearer. But the torso remained lifeless. And so there was no logical matrix for the movement of the extremities.

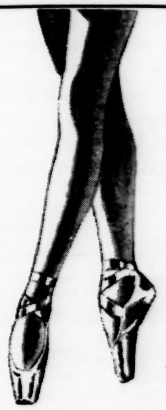
The static quality of her group works, especially *Mask* and *El Eslabon,* came from a different source. The dancers began from a stationary position and often returned to it. But in that stillness one did not feel them drawing energy for the propulsion into space. Rather did they seem immobilized by some invisible force. The result was strangely frustrating to watch.

But *Mask* did have effective moments. There was an element of light humor in its placing of two couples, one with the boy behind the girl and the other with the girl behind the boy, and with the back figures reaching through the armpits of their partners and finally creeping through their astride legs. But this initial promise was not fulfilled when the dancers began to roll on the floor and swoop back and forth across the stage.

Also new to us were the opening solo, *Dance #1,* and the group piece called *Mass.* In the former, Miss Stephen ran and reached to fragments of Spanish folk music. And she ended reeling from the music's drive. The dance was original in concept, but she was not technically up to its energy demands.

(continued on page 87)

When Dance Talk turns to Costumes MAHARAM comes first



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The Production Staff

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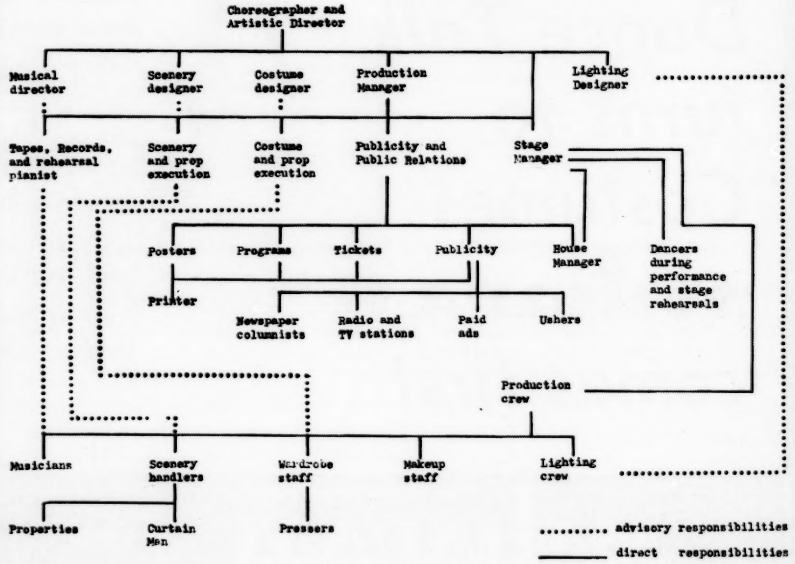
The *Production Staff* should consist of:

The Production Manager

The *Production Manager*. He is your most important staff member because his job is to serve as your assistant, your alter-ego in charge of everything except the strictly artistic decisions that rest in your hands. He should draw up the *rehearsal schedule* and the *production schedule*. At the meetings he will hear the reports from all the staff members, as well as your report on the choreography, and keep after everyone to meet deadlines.

Publicity and Public Relations

The *Publicity and Public Relations* staff member's first job would be to find out the where and how much of printing, mimeographing of programs and cost of ads in the local papers. After consultation with the Production Staff he may decide to announce the recital several ways simultaneously: mailing several thousand post-cards (each student should have a handful to mail to friends); giving a cocktail party for the press and local dignitaries (this would pull in the society editors too); and the first ad in the news-



BY TOM SKELTON

paper. Local radio and TV stations might be interested in interviewing you and/or some of your staff members. Local columnists will certainly give the recital a line or two. Among students and their families may be contacts who have store windows that could be used for a display, printers and commercial artists who would contribute their time if the materials were supplied, and sources of materials for the production (be sure they receive program credit). The Publicity and Public Relation Representative's job is limited only by his own imagination.

Among his duties, which he may delegate to an assistant, is the layout and printing of the programs. Whether it is to be elaborately printed or inexpensively mimeographed, the program will be something for people to save in their scrapbooks or post on their bulletin boards, if it is designed with taste and flair. Many elaborate programs pay for themselves if local merchants take ads, but the ads must be inexpensive since they will be given more out of courtesy than out of any conviction that they serve as valuable publicity. From the Production Manager he will get the program order, program notes, and the names of the performers. From all production staff members he will get the names of their assistants as well as the names of merchants and craftsmen who should be thanked for their help.

The Reservations Chairman

The *Reservations Chairman* should work very closely with the Publicity and Public Relations staff. If you plan to sell tickets for the recital you'll need legal advice on tax problems, but even if admission is free I would still recommend that you have tickets. Demand increases when tickets are required, and there is the further advantage of knowing how large an audience to expect. Maybe you'll have to give an added performance. Decide whether you want to reserve the seats

(over)

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DANCE STAGECRAFT

(continued from page 83)

individually or by sections. Be sure to send a pair of complimentary tickets to critics and to anyone who has contributed services or materials to the production. You may also want to give each performer and all members of the Production Staff and their assistants a complimentary pair. Whether you are selling or giving tickets, all announcements and advertisements should tell where tickets may be procured. Request that a stamped, self-addressed envelope be enclosed with each order lest you find your budget swelling unexpectedly. The Reservation Chairman should have the ticket situation in hand.

The House Manager

If your theatre does not include a staff in the rental price, a *House Manager* must be added to your staff. His job is to recruit the ushers, borrow flashlights for them, decide how they shall dress, train them on seat locations and methods of seating the audience, be sure proper temperature is maintained in the auditorium, see that the audience is called back at the end of intermission, be sure the lobby doors are closed at the beginning of the program and distracting lights turned out, and that the doors are opened for intermission and at the end of the program. He should pre-arrange a signal with the Stage Manager so that he will know when the dancers are ready and the audience should be called in.

Costume, Lighting, & Scenery Designers

The staff members concerned with the more creative aspects of designing scenery, costumes, and lighting must work closely with you since their jobs are merely to elaborate your choreographic plans. If experienced designers will help you, and well they might since dance design provides a challenge they may find irresistible, so much the better. They must be made to understand at the offset, however, what their budget limitations will be. In many cases the designer and a staff of assistants recruited from the mothers and fathers will execute the designs. There can be several *Costume Designers* and several people to execute the costumes if it seems wiser to spread the work, but the *Lighting Designer* and *Scenery Designer* should best be restricted to one person each, since their designs must carry through the entire program with an over-all plan.

The Production Manager must check these departments often to be sure that the designers are living up to the production schedule, and that the costumes and scen-

ery are being made on schedule. Costume fittings must be co-ordinated with the rehearsal schedule. By the last week of rehearsal the costumes should be finished so that the dancers can wear them and find out what new problems they present. The scenery, too, and especially the props handled by the dancers, must be introduced into rehearsals as soon as possible.

The Musical Director

The *Musical Director* should help you plan every phase of the music. If the piano is to be used for the performance, rehearsal records or tapes should be made so that the pianist need not attend every rehearsal. But throughout the rehearsal period the pianist should play for "run-throughs" every now and then to be sure the tempos are maintained, as well as to keep the pianist himself rehearsed in strict tempos. If tapes or recordings are to be used for the performance, the Musical Director can advise you on what music to use and where cuts and tempo changes can be made that will not offend the delicate ears of any musicians who may be in the audience. If recorded music is to be used, the auditorium equipment must be checked for speed, to be sure it is the same as the rehearsal equipment. Both the March and the May 1956 issues of DANCE Magazine have articles that will help your Musical Director find appropriate music and decide whether it should be used "live" or "canned."

The Stage Manager

When it comes to the actual performance, the *Stage Manager* is the most important member of the Production Staff. The Production Manager's job is to have everything ready for the first technical rehearsal. The Stage Manager then takes over and runs all rehearsals in the theatre and the actual performance. He should be the most "professional" member of your staff; in fact, if the budget permits, you should hire a professional. The Stage Manager gives all cues for curtains, lights, scenery changes, and for the music to begin. He is responsible for having the dancers ready in costume and makeup before each number starts. Most important, he is the man who must be able to make an instantaneous decision when something goes wrong, whether it be a costume that falls apart, a blown fuse, or an accident on stage. On him rests the entire responsibility of the performance, so choose him carefully and you will be able to watch the show from the audience.

(over)

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DANCE STAGECRAFT

(continued from page 85)

The Makeup Supervisor

Makeup should be no problem, but somehow it often is unless it has been planned in advance. Doting mothers tend to plaster lipstick and rouge all over their children and get themselves and their children into a nervous state backstage. It would seem wiser to have a "makeup session," directed by your *Makeup Supervisor*, about a week before the performance. This could be done at the studio after a rehearsal. Its purpose is to teach the dancers to put on their own makeup if they are old enough, for putting on grease-paint is part of the thrill of being a dancer. Before the performance the Makeup Supervisor need only check each dancer briefly to be sure the makeup has been applied as rehearsed.

In general, very little makeup is necessary for a recital. The girls should cold-cream their faces and wipe it off carefully. Then they pat on powder of the proper shade, and the slight film of cold-cream will hold it in place. A dark eyebrow pencil to outline the eyes and darken the eyebrows, a little lipstick and possibly a little rouge will complete the makeup. If they want to use a little blue or green eyeshadow it should be applied before the powder, so that the powder will "set" it. The boys should cold-cream their faces, too, and use a darker shade of powder. Don't forget the necks and ears. Use an eyebrow pencil to outline the eyes, darken the eyebrows, and lightly outline the lips. No lipstick or rouge is necessary for the boys. If the lighting for any of the dances is a rich color like red or green, the makeup should be tested under the lights. The chart published in the July 1956 issue of this series will help you make any necessary adjustments.

(more next month)

(continued from page 81)

Mass, a commentary upon the conformity of life in the big city, spotted dancers milling about, using their arms as though typing, and finally shuffling in unison. Of emotional content there was none. But that element was absent throughout the entire performance.

Alan Banks Dance Company
92nd Street "Y"
April 6, 1957

There is no doubt where Alan Banks' heart lies. It is in Jewish traditional dance.

The *Israeli Suite* which terminated his program, had vitality and emotional conviction. There were fervent communal dances *(Saleynu Al K'tafenu* and *Kimitzyon)*. There was a Sabbath Song *(Ru' Hevenu)* for girls making soft sculptural shapes with their shawls. And there was a nicely restrained love duet *(Bayom Kayitz)*.

The high level of these dances confirmed an age-old axiom. If an artist really has something to say, he finds a fresh way of saying it. But if he has little to communicate, the subterfuge seeps through in his work. Everywhere else on the program the subterfuge was evident.

The opening *Dance Sonata* used the outlines of ballet style but never delved into its true substance. *Fantasy of the Drum* made elaborate use of a drum as motivator for a frenetic dance. But the drum was never sounded. It could just as well have been a rock, or a chair or a box. And so there was no valid source for the emotions in the dance.

Like *Fantasy of the Drum*, the group work, *Open Call*, revealed that Mr. Banks does not have much feeling for props. It was punctuated with paper plates, Japanese parasols, and cardboard stars. No fantasy illumined them.

In the extended group dance, *Pastorale*, the choregrapher expressed ideas *about* love; his company danced *about* love. But no love bloomed amid the static phrases.

Although comparatively inexperienced, Mr. Bank's young company performed with devotion and a praiseworthy esprit de corps.

Ballets Basques de Biarritz
Carnegie Hall
April 7, 1957

The Basque country is one of sharp contrast, with steep cold mountains and the

(over)

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(continued from page 87)

sea in all its change. The prevailing mood of their land was vividly embodied in the dancing of the Ballets Basques de Biarritz. It permeated their purely folk offerings like *Expath Dantza, Ustai Dantza,* and *Sagar Dantza.* And in a sense it colored their choreographed works like *Hondarean* (Drama of the Sea).

The men jumped joyously, sometimes spinning in abrupty ending single turns, sometimes weaving rapid entrechats with their feet amusingly flexed, sometimes tossing their legs up in front or to the side in loose jointed kicks. There was a constant verticality. But although their dancing had elements in common with ballet, they always landed squarely and solidly. They were of the earth.

Perhaps because the mountains are cold, the dancing, especially that of the men, was extremely vigorous. They beat stout sticks together. One of them cavorted atop a chest balanced on the shoulders of his companions. All bounced in jota-like patterns.

While the men revelled in their bursting strength, the women were calm as the edge of a quiet sea. They wove gentle pas de basque, or they made simple patterns with garlanded arches. Sometimes a girl joined her male partner for a balletic pas de deux replete with smooth glissades and delicate cabrioles.

Perhaps because they have always led the lonely lives of shepherds and fishermen, the Basque people still have the naiveté of the isolated. In *Hondarean* the choreographer attempted a formal dance with dramatic continuity. By sophisticated ballet standards it was childlike. But in its own context, we found it as charming as the folk dances. And like them, it was beautifully danced.

The Basques are also gifted musicians. Their choral singing was rhythmically exciting and velvety in sound. And the two men playing fife and hand drum were virtuosi in their own right.

Works by Donya Feuer and Paul Sanasardo
Rooftop Theatre
April 8, 1957

What did they want, these three people in diaphanous trousers, crouching and say-

ing lines not to each other and not to the audience? And what were they searching for as they clutched at a fence of rags or hung on a trapeze or gazed wistfully into space? They were doing Donya Feuer's *A Serious Dance for 3 Fools*. And the three of them, Donya Feuer, Anneliese Widman and Paul Sanasardo, were very serious while they did it. But only occasionally (in Miss Feuer's solo and in the duet for Miss Widman and Mr. Sanasardo) did they approach the poetic imagery of Virginia Woolf, whose words were quoted. For the rest, they seemed like three wandering souls accidentally ensnared upon a stage.

But they were not so lost as the three (Well, there were four, because one had two names. She was Marguerite Ida and Helena Annabel, and she said so over and over.) who played at Paul Sanasardo's *Doctor Faustus Lights the Lights* with words by Gertrude Stein. Dr. Faustus (Paul Sanasardo) had no soul. But he had lights. Marguerite Ida (Donya Feuer) was bitten by an asp. But she did not die. Woman (Ellen Green) paved Faustus' way to Hell. They talked endlessly about it all. They pushed complicated props on and off the stage. But the movement dimension of the play rarely grew beyond serviceable mime.

There were original scores by David Johnson and Charles Wuorinen. They sometimes drowned out the dancing and sometimes drowned out the words.

THE END

Yugoslav dancer Ana Roje, who has recently taught extensively in the U.S., and American student Myles Marsden. He danced Albrecht to her Giselle in Anton Dolin's production of "Giselle," as presented this winter by the Split Opera Ballet of Yugoslavia.

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A NEW DIMENSION: ACTING

BY ED MENERTH
Acting Coach, Drama Dept.
Univ. of Miami

This is a warning! Heeding it can mean much greater opportunity for the dancer to find work.

The dancer, hard-working, dedicated, tends to remain too enclosed within his mirrored world of exercise *barre* and hardwood floor. Of course, it is an exciting world, but it is also a limited and limiting one so far as the highly competitive world of entertainment is concerned.

The warning? This: Although the theatre is in need of more and more dancers, it is in need of more and more dancers *who can also sing and act.* And the supply in many instances is not meeting the demand.

Let's be practical. It's now pre-summer time. Except for those lucky enough to go to the Pillow, or Connecticut College, or Colorado Springs, or continue training in some other way, dancers are looking for jobs in summer music theatres. Choreographers are holding auditions.

In many cases, there will be a producer or director standing behind the choreographer. After he has displayed his *entrechats* and *arabesques,* the dancer may well be asked to read some lines of dialogue or hum a tune.

If he gets flustered, if his voice is placed too high or if there is some other vocal defect, it may well be "don't-call-us-we'll-call-you." On the other hand, a pleasant voice which is projected to fill a theatre might well be the basis for bringing out the contract.

Musical theatre in recent years has placed emphasis not so much on singing, dancing or acting *per se,* but on the acting dancer and the dancing singer. It is fortunate that Gwen Verdon, Carol Haney and Harold Lang are able to use their voices. It is fortunate that Alfred Drake knows how to move. And not infrequently these days, we see television plays in which well-known ballet faces appear in dancing-acting roles.

The need is great, and the young dancer who realizes this and enlarges on his dance training will have a definite advantage over the one who does not. In addition to the musical theatre, night clubs and television are demanding the "complete" performer. And in the off-Broadway theatre, with its emphasis on period plays, chances for employment of men and women who can move well are greater than ever—if those men and women can also read lines.

This is the new dimension in dance training. And it is not impossible to suppose that major schools of dance will soon be offering exercises in using the voice and in elementary theatre techniques.

Immediately after World War II the American Theatre Wing established a Professional Training Program to give war-rusty actors, singers, writers and dancers the opportunity to brush-up on their trades. At that time, the far-sighted directors of the Wing took pains to provide the kind of training which would be of most value to the performer of the future. As a result, the catalogue of courses listed titles like "Dancing for Singers," "Singing for Actors," and "Acting for Dancers." These classes were highly popular, and the high percentage of Wing-trained performers now working professionally in all fields is a tribute to their value.

The lines in music theatre between singer, actor and dancer are getting fainter and fainter. There are more and more actors learning to dance *(see DANCE Mag., May '56, p. 36),* more and more singers learning to act. Unfortunately, however, there are not enough dancers learning to act.

The dance purist should not mistake the intent of these words. They are not meant to induce the young dancer to lower his sights in the dance world, nor to neglect dance for other phases of the theatre so that he becomes "jack-of-all-trades and master of none." And they are not meant to suggest a switch from Terpsichore to TV. It is true that serious dance training leaves little time (or money) for training in other theatre skills. But the average young dancer has as many resources as the young actor and singer, and if he has his future strongly in mind, he will go to great pains to develop his versatility—and, at the same time, his value to the theatre.

THE END

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MAY DAY DANCE

(continued from page 37)

the shiny black cover a tall conical head appears, adorned with bushy eyebrows and a beard made of sheep's wool, an enormous scarlet tongue, and, at the apex of the cone, a plume of horse-hair and a cascade of ribbons. The whole affair rests on the shoulders of a man whose head is concealed by the creature's head-dress, while his body and legs, to below the knees, are hidden by the flowing skirt or gown of black linen which is fixed to the rim of the hoop. The contrivance is a vision out of a nightmare, and yet on a bright spring morning it has an undeniable wild beauty.

None of the performers are trained dancers, and naturally individual demonstrations vary enormously. The dance has a ritualistic "choreography" which more or less follows a set pattern, but the scope for improvisation is considerable, and a great deal of imagination can be employed. The May Day song, Elizabethan in style, is in two parts, several verses in quick time being sung in succession. Then the tune changes to a slow time, and one verse is sung, during which the Horse sinks to the ground as if expiring, while the Teaser kneels before it and appears to attempt to charm the creature back to life with his club. At the end of the slow verse, which is sung almost as a chant, the song reverts to its fast tempo, and instantly the Horse and his Teaser leap to their feet and the dance begins all over again.

The constant refrain of the song is:
"Unite and unite; let us all unite!
For summer is acome in today!"

The verses are many, and they are sometimes directed to individual persons whose names are inserted in the rhyme, or may be directed to the townspeople of Padstow in general, like one of the opening verses which says:

"All out of your beds, for summer is acome in today,

Your chamber shall be strewed with the white roses and the red . . .

In the merry morning of May."

Or the admonition to Mr.....:

"Arise up, Mr....., with your sword by your side,

Your steed is in the stable, awaiting for you to ride."

Or another one to Mr. ....., suggesting that he shall *"have a lovely lass with a thousand pounds in hand,"* etc., etc.

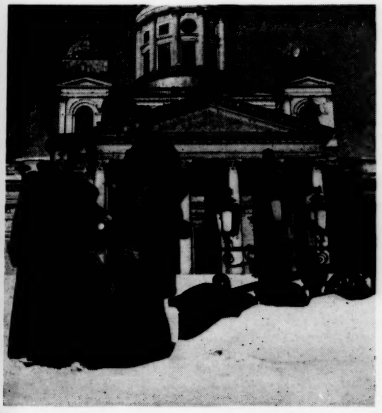
The rite is a processional one, but the continual repetition of the mimed story of death and resurrection, symbolizing the eternal revival of spring, goes on all through the day. A teaser grows weary and hands his club to another member of the team. The Horse comes to a momentary halt while a new bearer slips under the black robe, but the song and the dance never cease until late evening. From street to street, to the manor-house, out into the country and back into town, the gay procession goes on.

Seen in the narrow, medieval streets of the little town, it is a thrilling sight — particularly if the Teaser can really dance. The horrific splendour of the Horse contrasted against the bright costumes of his attendants is not easily forgotten. This is a celebration, a magic-making, and something of a prayer. It celebrates new life and invokes summer's blessings.

Witchcraft in general may no longer be respectable, but the Cornish people are still mystics at heart, and if a little magic dispensed at the right time will be beneficial, nobody is likely to disapprove. Most of the population of Padstow, at any rate, will still follow one Horse or the other for at least some part of the day as the creature and the Teaser wind their way through the town.

THE END

A. Heporauta



Federico Rey and Pilar Gomez, knee-high in snow, pose before the Cathedral of Helsinki. They performed through the month of March at the state-owned Finnish night club in Helsinki, and then for a month in Stockholm.

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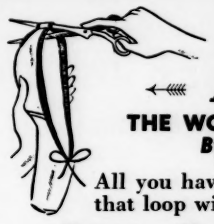

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(continued from page 6)

ballet program was, therefore, given 6 nights. Guild plans to cooperate with the Young People's Symph. in a "Russian Fairytale" perf. May 24 at Berkeley Community Theatre. Featured dancers in the Guild's 1st perfs. have been **Marc Wilde, Jack Johannes, Grace Doty, Geraldine Uhlig and Dulcy Stovner.**

Contemporary Dancers of S.F. gave 2 perfs. and a master class at the centennial celebration of San Jose State Coll. early in April and announced a summer session at their S.F. center, opening July 8.

Cooperation of Bay Area dance groups with musical organizations is increasing. **Welland Lathrop** directed mimes from S.F. State Coll. in the S.F. Symph.'s perf. of Falla's "Master Pedro's Puppet Show" and contributed dance sequences to several productions of the Cosmopolitan Opera, as did **Tony Manero. Dorothy Pring's Berkeley Theatre Arts Ballet** appeared with Berkeley Opera Theatre in mid-April in "Ruddigore," for which Miss Pring created a gavotte, a hornpipe and an ensemble dance. Contemporary Dancers appeared with the Little Symph. in S.F. Dick Ford's modern dance trio appeared with the S.F. Symph. on KQED-TV, illustrating "Petrouchka."

Alexandra Savicka of Berkeley gave a ballet demonstration in the Berkeley Little Theatre, with her pupils and **Helene Ritter** of Paris . . . **Carmen Ruiz,** formerly with Antonio, has recently returned from Spain and joined the faculty of **Carol Beal's School of Dance** in S.F. . . . **Ruth Beckord** had a cast of 300 dancers in 30 numbers at McClymonds H.S. in Oakland April 15 & 16 in her 11th annual modern dance concert sponsored by the Oakland Recreation Dept.

Scuttlebutt is that S. Hurok wants to book the **Royal British Ballet** in S.F., but that impresarios are shy of it, because of the size of the guarantee demanded; they also don't like custom of not announcing definite casts in advance. "Our customers want to know when **Fonteyn** is dancing," one of them complained. *Clifford Gessler*

HOLLYWOOD AND LAS VEGAS

Allied Artists: **Lester Horton Dancers** in the just-completed "Calypso Joe" included **Yvonne de Lavallade, Jeanna Limyou, Janice Johnson, James Truitte, Don Martin** and **Nick Covacevich.**

Columbia: **Betty Utti** is the only dancer signed so far for "Pal Joey." Choreographer **Hermes Pan** is on location for the pic in San Francisco.

20th Century Fox: **Bill Foster** staged a song-and-dance for **Joanne Woodward** in "Three Faces of Eve" . . "South Pacific" goes into production in mid-June, and the studio is planning a musical of "Home in Indiana" for Pat Boone.

MGM: **Jack Cole** using **Mary Thomas, Vida Solomon, Sally Whelan, Vera Lee, Adrienne Tabros, Pat Tribble, Reiko Sato, Delores Starr** and **Lisa Lang** in "Les Girls."

Universal-International: No choreographer set for "Teenage Combo," which includes Rock 'n' Roll and Calypso.

Warner Bros: In the Ziegfeld no. of "The Helen Morgan Story" **Leroy Prinz** used 12 show girls, 10 dancing boys and 12 dancing girls. Song-and-dance man **Alan Sues** made his film debut in the pic. Prinz is off to Chicago to finalize arrangements for the production of shows for 10 State Fairs this summer.

TELEVISION: At CBS, choreographer **Jackie Boyle** of the Red Skelton Show has been playing some interesting bits and keeping his dancers very busy . . . **Jack Regas** and **Gloria de Werd** signed to assist on the **Marge and Gower Champion** Show. At NBC, choreographer-director **Jack Donahue** has taken over the George Gobel Show. **Felisa Conde** was out from NY to stage musical numbers on the Steve Allen Show . . . **Tony Charmoli** making big plans for Dinah Shore's next big show. Can he top the recent Shirley McLaine-Dinah Shore song and dance no.? . . .

LAS VEGAS: At the Dunes, the ballroom team of **Landre and Verna** are featured in "Guys and Gals of '57" . . . **Hal Belfer** contributes 2 good production numbers, a Calypso take-off and an Irish jig, at the Flamingo . . . At the Sands, 2 colorful production numbers by **Bob Gilbert** are getting a lot of attention. The 12 **Copa Girls** are presented in a West Indian routine and a fan-waving waltz . . . The Riviera features 2 ornate numbers—one with songs from "South Pacific," and the other, labeled "Fountains of Versailles," by the 15 **Dorothy Dorben Dancers.** *Roy Clark*

SOUTHERN CALIFORNIA NOTES

Modern dance's answer to ballet's "Pas de Quatre" was "Triumvirate," which stopped the show at Hollywood's New Hampshire Theatre. Modernists re-evoked were **Loie Fuller, Isadora Duncan** and **Ruth St. Denis**—by **Rene Wurzman, Gail Keller** and **Barbara Andres,** respectively. **Larry Warren** and Miss St. Denis in person choreographed the delightful divertissement for Warren and **Mark Rose's** "Dance in Concert." **Rita Hernandez, Linda Howe, Liz Ince, Shirley Lemmel, Loretta Louviere, Loretta Millman, Bill Buck, Walter Mayfield** and **Gene Wilkes** completed the co.

Joan Scanlon was featured in **Al Ruiz's** choreography in "The Desert Song" at the Long Beach Aud. . . . Same operetta was the 1st offering of Victorville's Desert Theatre Arts & Music Guild. **Emily Wright** did dances for this . . . Invitations to **Mary Lysova's** April 5 wedding to Loren Burton, Jr., were in the form of a ballet slipper . . . **Masquers Club Corps de Ballet** of Leuzinger H.S. (Lawndale) danced Ravel's Bolero. **Janet Bell** and **Wylene Palmer** were co-choreographers and leads . . . **Jon Angelo** did choreography for "In Step with Shakespeare" at Hollywood's Theatre Universal.

Five thousand dancers participated in the Long Beach convention of the **Southwest Assn. of Square Dance Clubs** . . . **Eva Czerhalmi,** former Budapest Opera ballerina, was stellar draw at Irwin Parnes' 10th annual Int'l. Folk Festival at L.A. Philharmonic Aud. The **Archie Savage Ballet Jazz** and the **Devi Dja Dancers** headed a list of performers from Israel, Egypt, Japan and points in every other direction . . . for the 2nd year Royal Academy graded ballet exams will be conducted exclusively in the US at the **Audrey Share School,** Long Beach, for 2 weeks beginning June 17. *John Dougherty*

REPORT FROM DENVER

Jose Limon was our most exciting visitor this season. He gave master classes in Boulder and Greeley and performed with his excellent co. in those cities and Denver. Following the **Ballets Basques,** which seemed to specialize in technique for its own sake, the Limon group reaffirmed our faith that dancers can have spectacular technique and use it to express something poetic and profound about human life . . . Despite blizzard conditions, **Tallchief** and **Eglevsky** drew a large and enthusiastic audience for their appearance with the Denver Symph.

Rhoda Gersten

LONDON DATELINES

Event of the month has been the **Royal Ballet's** revival of "Petrushka" at Covent Garden on March 26. It provided the centerpiece in this year's annual mink and tiara gala benefit performance for the Sadler's Wells Benevolent Fund. General reaction—public and critical—has been favorable, and the production proved a box-office sell-out.

No expense has been spared to make this "Petrushka" authentic. Alexander Benois' original designs have been sumptuously re-created, and use has been made of a marvelous act-drop of St. Petersburg, originally designed for the 1911 production but rejected by **Diaghilev.** Decoratively the old ballet could never have looked better.

Using a cast of over 80 dancers, the **Fokine** choreography and production have been revived by **Serge Grigoriev** and his wife, **Lubov Tchernicheva.** They have done a remarkable job, giving the ballet every air of authenticity. It stands apart from any recent version, including the enjoyable "Bournonville-style" production of the Danes.

In some ways the co.'s performance of the ballet is the most surprising thing they have yet achieved. It is beautifully danced, the character work having the

(continued on page 97)

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genuine Russian flavor. Where it stumbles, however, is in the age of its cast, which is generally too immature to convey the right weight of characterization. At the moment the careful crowd scenes have a staginess and sense of contrivance.

Alexander Grant's Petrushka is a fine creation. It avoids tear-jerking pathos, and has as much anger in its make-up as sadness. Here is a Petrushka whose spirit is unconquerable. **Fonteyn's** pert and attractive Ballerina has improved from performance to performance. Its empty silliness makes a perfect foil for Grant. **Peter Clegg** dances the Blackamoor stylishly but lacks the animal sensuality for the part. Yet, like **Frederick Ashton's** Charlatan, this is a performance that keeps improving. In certain subsequent performances, the Ballerina has been intelligently played by both **Nadia Nerina** and **Elaine Fifield.**

At the gala first performance "Petrushka" was preceded by "Les Sylphides," with **Markova** as guest artist, and ended with a disappointing performance of Ashton's magnificent neo-classical "Birthday Offering." The places in the ballerina line-up of **Beryl Grey** and **Rowena Jackson** (both recovering from appendectomy operations) were taken by **Annette Page** and **Merle Park.** As last season, **Violetta Elvin's** role was danced by **Anya Linden.** Not one of these substitutes was completely adequate in variations that had been made to measure for their creators. Even Fonteyn seemed somewhat subdued and principal honors went to Nerina and the seven cavaliers, led by **Somes.**

From every viewpoint the co. is enjoying the best season in its history, and there have been some particularly interesting revivals. On March 12 "Les Patineurs" was given for the first time in what should be known as the "Bolshoi version." When the co. planned to go to Russia it enlarged the ballet for the Bolshoi stage by doubling the corps de ballet and the two Girls in Red.

Big surprise of the season was the revival of **Balanchine's** "Ballet Imperial" on March 28. With the present young corps de ballet, the work scintillated as never before. Both Nerina and Fifield struck brilliant sparks out of the ballerina role. Rehearsed by ballet-master **John Hart,** the co. for the first time seems to have mastered the dynamics of Balanchine.

Ashton's new full-length ballet "Ondine" is to be given at Covent Garden immediately prior to the American tour. The **Royal Ballet from Sadler's Wells** and the **Ballet Rambert** are both to have summer seasons at the Sadler's Wells Theatre.

Clive Barnes

NEWS FROM DENMARK

Most important recent news here was the long awaited premiere by the **Royal Danish Ballet** of "The Sleeping Beauty," never before given in full in Denmark. No expense or trouble was spared to present the public with a worthy result of the ambitious effort. **Ninette de Valois** and her asst. **Peggy van Praagh** stood surety for the authenticity of the Petipa choreography; Andre Delfau, creator of decor for "Night Shadow" a couple of seasons ago, was chosen as designer; brilliant dancers were cast for the various roles. There was every indication that it was going to be a success. Nevertheless, the 1st night proved something of a disappointment. Delfau's decor and costumes, for all their merits, failed to strike the right note with the public. The wonderful Tchaikowsky music suffered from downright bad conducting, making it unnecessarily difficult for the dancers.

Margrethe Schanne was the 1st night Aurora and scored a success thanks to her graceful interpretation of a role for which she is not ideally suited. While she captured the romantic atmosphere and conveyed the impression of a simple young girl maturing into womanhood, she had visible trouble with the Petipa style. Her performance, nevertheless, had great moments, especially those with **Henning Kronstam,** who did a splendid job of partnering. Once again he showed what a superb dancer he has lately become. **Kirsten Simone** charmed everybody as the Lilac Fairy, but she lacked the authority which the role demands. **Aase Bonde** and **Ole Fatum** were a wonderful pair of cats, and **Niels Bjorn Larsen,** as usual, did wonders with the small role of the Prince's tutor.

It was not until the 2nd night that it was fully realized what a delightful ballet "The Sleeping Beauty" can be. Credit was solely due to Kirsten Simone, who took over Aurora's role. An excited audience witnessed the birth of a ballerina who, by virtue of youth combined with a highly developed technique and power of identifying herself with the character, gave a sensational performance. In the Rose Adagio she captured the hearts of everybody, but it was in Act III that she gave final proof of her right to the role, dancing with an ease and assuredness she has never shown before. The 3rd act solo variation and pas de deux with Kronstam brought the house down, and their inspired dance seemed to spread to the rest of the co., animating them to do their best, especially **Inge Sand** and **Anker Orskov** as the Bluebirds, and **Mona Hansen,** the 2nd surprise of the evening, as the Lilac Fairy.

Shortly after, the Royal Ballet suffered a great loss, when Anker Orskov, one of its most promising members, died at the age of 29. (He was to have been one of the 8 Soloists of the Royal Danish Ballet to tour the US this summer.)

Niels Bjorn Larsen has accepted an invitation from James A. Doolittle of the Greek Theatre in Los Angeles to appear as Dr. Coppelius in "Coppelia" for 4 perfs. in Aug. with **Alicia Alonso** and **Andre Eglevsky** . . . **Inge Sand** has been invited by **Ruth Page** to join the **Chicago Opera Ballet** for a guest period of 2 months and will accept unless the project interferes with Royal Theatre plans for the coming season.

On March 29 the **London Festival Ballet** opened a season at the Tivoli concert hall. Houses were sold out for the 10-day run and the co. delighted all ballet lovers with some extremely good dancing. The corps was disciplined and there was a galaxy of fine soloists, notably **Belinda Wright, Marilyn Burr, John Gilpin**—and of course the two Danes, **Toni Lander** and young **Flemming Flindt,** who were audience favorites. Repertoire included "Swan Lake" Act II, "Nutcracker" Act II, "Symphony for Fun," "La Esmeralda," "Les Deux Errants" and, above all, **Harald Lander's** "Etudes." The return to Denmark of the Landers, after 7 years of involuntary exile, was indeed an event and brought out a representative circle of names, thus making the premiere a social event. "Etudes" was wisely placed last on the program ,and Toni Lander was greeted by a tremendous ovation. In this ballet she has one of her best roles, and here, as well as in "Swan Lake," she gave proof of what a great ballerina she has become. She and her husband took many curtain calls, and Mr. Lander, visibly moved, made a little speech from the stage in which he thanked the co. and audience for a memorable evening. It is expected that Lander will be invited to stage "Etudes" at the Royal Theatre with his wife in the principal role.

The Danish Ballet Festival begins May 17 and will last about 10 days

Sven Sorgenfrey

REPORT FROM GERMANY

Most German opera houses with attached ballet co.'s have now presented their one ballet program of the season. At the Berlin Stadtische Oper, where **Tatjana Gsovsky** is now Ballet Mistress, the new program was given over to works by **Erich Walter** and **Heinrich Wendel,** choreographer and designer respectively from Wuppertal, where the collaboration over several seasons has won enthusiastic response. The Wuppertal co. is to be the only German ballet group in this year's Paris Theatre Festival. If their ambitious Berlin program (Henze's "Jacques Pudding," Bartok's "Music for Strings, Percussion and Celesta," and Stravinsky's "Orpheus") fell somewhat short of high expectations, those most to be blamed are some of the West German

(over)

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critics who lack true standards and nourish hopes which even a Balanchine-Noguchi collaboration could not fulfill. What Walter-Wendel had to offer was 1st-rate provincialism. **Tana Herzberg** grows as a dazzling technician, but is not yet a sensitive dancer. Soloists **Gisela Deege, Suse Preisser, Gert Reinholm, Wolfgang Leistner** and **Manfred Taubert** had little opportunity to exhibit their gifts.

The E. Berlin Staatsoper has in its repertory the full-length Katchaturian "Gayne," "Coppelia," and a new, not too convincing "Polovstian Dances" by **Lilo Gruber** . . . At the Hamburgische Staatsoper, **Gustav Blank** has succeeded **August Macke** as Ballet Master and Chief Choreographer . . . The E. Berlin Komische Oper staged a new double bill. "Harnasie," a Polish folk ballet, (produced at the Paris Opera in 1936 by and with Lifar) had unbelievably poor choreography by **Eugenius Paplinski** from Warsaw. The other item was a chic, rather arbitrary version of "Petrouchka" by **Gertrud Steinweg,** with **Georg Groke, Manon Ehrfur-Chaufour** and **Wladimir Marov.** Recent performing visitors to Berlin have included **Dore Hoyer, Harald Kreutzberg,** the Spanish duo **Susana and Jose,** the **Polish Nat'L Ballet, Janine Charrat** and her group, **Les Ballets Africains de Keita Fodeba** and **"Brasiliana."**

At Bremen, the young American-German choreographer **Renzo Raiss** has brought over 8 American dancers (story in this issue). His 1st program, favorably received, consisted of "Les Sylphides," the "Nutcracker" pas de deux, "Capriccio Italian" and "The Ivory Ball," a ballet about gambling.

At Hanover, **Yvonne Georgi** continues her neo-classicism plus New German Dance trend, which obviously appeals to the taste of that city. Apart from a program of small ballets, her contributions this season include a nearly all-balletic "Orpheus" to Gluck music, Carl Orff's "Carmina Burana" and "The Four Temperaments."

Last autumn the Deutsche Oper am Rhein Dusseldorf-Duisburg opened with much pomp and circumstance. Ballet Master **Otto Kruger** scored with his ballet intermezzi for "Die Fledermaus," but flopped badly with Debussy's "Jeux," "Les Demoiselles de La Nuit" and "Petrouchka"—all of which were coarse and vulgar.

In Frankfurt the program was shared by 2 choreographers: **Herbert Freund,** who has been in charge for several years but leaves at the end of the season for Leipzig, and **Walter Gore,** who then takes over. Freund staged Blacher's "Lysistrata" (starring Germany's No. 1 ballerina **Natasha Trofimova,** and a small frolic, "The 4th of July." Gore made his debut with the rather questionable "Wings of Sleep," in which soloist **Maria Fris** and **Rainer Kochermann** and the corps de ballet were required to race up and down stage until they were near exhaustion.

Among the inaugural performances at Mannheim's rebuilt Nationaltheatre was a ballet bill of Vivaldi's "The Four Seasons," Barber's "Medea" and "Le Tricorne." Stuttgart has presented **Josef Bayer's** "The Fairy Doll" (seemingly indispensible in Germany) and "Swan Lake."

Munich, where **Alan Carter** has been reappointed to his former job, is still resting on the laurels of **Bolender's** "The Still Point." *Horst Koegler*

NEWS FROM FRANCE

At the Paris Opera, **Serge Lifar** has revived his ballet, "Le Chevalier et la Damoiselle." With **Liane Dayde, Michel Renault, Peter Van Dijk** in the principal roles and with **Max Bozzoni, Alexandre Kalioujny, Raoul Bari** and **Jacqueline Rayet** outstanding in secondary roles, it was scheduled to be performed before Britain's Queen Elizabeth II on April 8. And the Versailles chateau was to greet the Queen on April 10 with a performance of the Flower act of Jean-Philippe Rameau's "Les Indes Galantes."

Leonide Massine's "La Symphonie Fantastique" was scheduled for April 24 at the Paris Opera. Among the featured dancers are **Christiane Vaussard, Youly Algaroff,** Peter Van Dijk, **Claire Motte** and **Francine Collement.**

The Theatre of Many Nations series at the Sarah Bernhardt Theatre was inaugurated March 28 and 30 with a ballet performance by the National Theatre of Belgrade. The program consisted of 3 works all choreographed by **Dmitrije Parlic.**

The first, "A Chinese Tale," combined academic vocabulary with Oriental touches. Outstanding in it were **Rut Parnel, Iovanka Biegojevic** and **Ivica Sertic.** The most outstanding work was a version of the Bela Bartok "Miraculous Mandarin." Especially worthy of mention was the semi-acrobatic dancer **Dusanka Sifnios** and her principal partner, **Stevan Grebeldingert.** A third ballet, "The Gingerbread Heart," was a long and rather banal folk divertissement.

Gerard Mulys arranged the dances for the Opera-Comique production of Richard Strauss' "Cappriccio."

On March 11 the Municipal Theatre of Strasbourg produced a ballet called "King Midas," with music by Jean Francaix. **Jean Combes** created harmonious choreography nicely danced by Youly Algaroff and **Denyse Wassler.**

The Monte Carlo Easter festivities were enlivened by **John Taras'** staging of **Balanchine's** "Night Shadow" for **Nina Vyroubova. Colette Marchand** and **Milorad Miskovitch** devised a humorous pas de deux to Rossini music.

Marie-Francoise Christout

REPORT FROM MEXICO

A successful series of lectures and concerts, arranged by **Helena Jordan,** were given in Seguro Social. Speakers were **Santos Balmori, Guillermina Bravo, Guillermo Keys** and **John Fealy.** Topics were the classical ballet, oriental dance and various aspects of dance in Mexico . . . The **Ballet de Bellas Artes** has begun a series of performances at the Teatro del Bosque. 1st program included "Tonantzintla," "El Encuentro" and the best work of last season "El Demagogo," by Guillermina Bravo. An added feature was regional dances arranged by **Marcelo Torreblanca.** *John Fealy*

NEWS FROM LATIN AMERICA

CUBA: As a result of the announcement that there will be no season by the **Ballet de Cuba** (formerly Ballet Alicia Alonso) most of the soloists have left to work in the US or to establish schools in various Central and So. American countries.

Hermann Wilhelm

CENTRAL AMERICA: **Ballet Guatemala,** which for more than a year has been directed by English choreographer-dancer **Denis Carey,** recently undertook a highly successful tour of San Salvador, Honduras, Costa Rica and Nicaragua. Co. members, scenery and tape-recorded music were transported in a plane provided by the Guatemalan gov't.

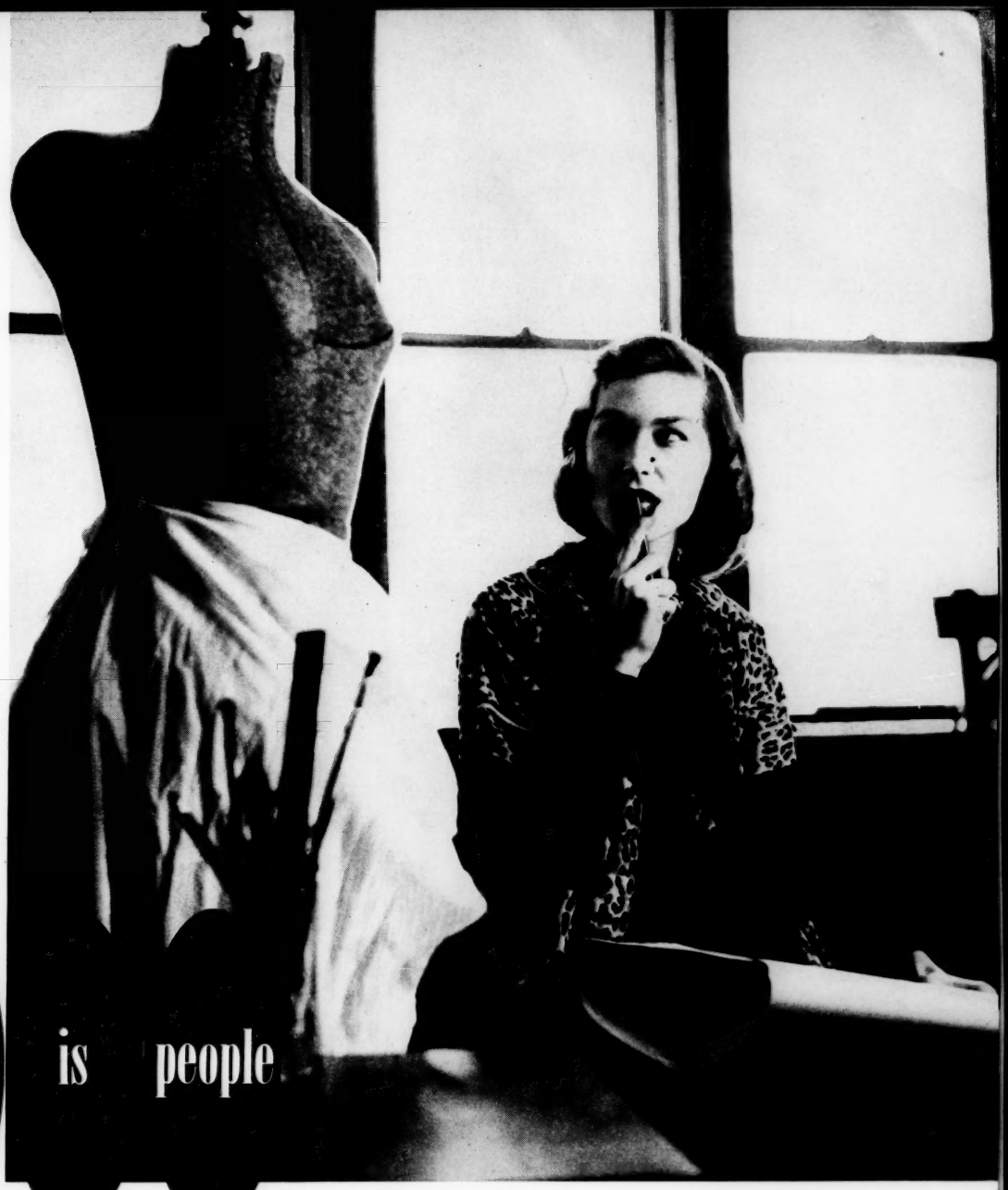
ARGENTINA: The 2 principal companies, **Colon** and **Argentino de la Plata,** have given standard reportoire performances, but the Colon group's activities for the coming season are uncertain due to a dispute between the theatre and the musician's union . . .

CHILE: Difficulties between the U. of Chile and municipal authorities have resulted in the symphony and ballet seasons in theatres other than Santiago's Teatro Municipal—a serious blow for the ballet.

Hans Ehrmann-Ewa

NEWS FROM SPAIN

MADRID: Sensational news of the moment is the possibility of **Antonio & Co.** going to Russia, and either the **Bolshoi** or the **Stanislavski Co.** visiting Spain. After being held up by the censors for 4 days, the news which Antonio had given to a journalist, was released with slight modifications. Antonio has been appearing at the Teatro Zarzuela in standard repertoire, with full orchestra, refurbished decor, special lighting effects, etc. Tickets are very high-priced, but there are large and enthusiastic audiences—mostly in full dress. Some critics have found that "there is too much brain and little heart" in the production, and the engagement has brought out in full blast the usual polemics between **Escudero** and Antonio. *Luigi Gario*



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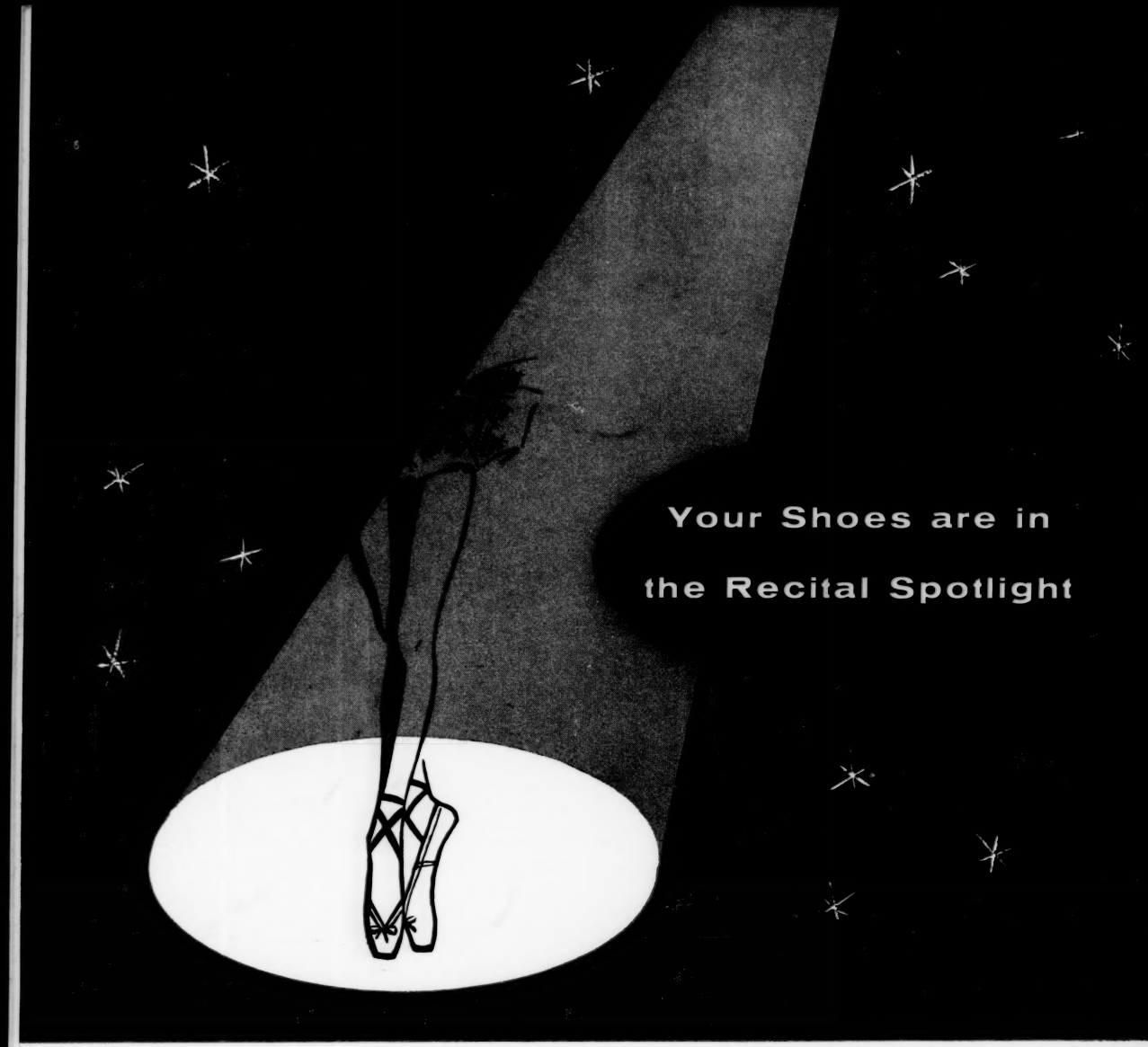

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